DOCUMENT RESUME

ED 048 315	24	TE 499 837

AUTHOR	Colwell, Richard
TITLE	An Approach to Aesthetic Education, Vol. 1. Final Report.
INSTITUTION	Illinois Univ., Urbana. Coll. of Education.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Bureau of Research.
BUREAU NO	BR-6-1279
PUB DATE	Sep 70
CONTRACT	OEC-3-6-061279-1609
NOTE	705p.
EDRS PRICE	EDRS Price MF-$0.65 HC-$26.32
DESCRIPTORS	*Art Education, *Cultural Enrichment, Curriculum Design, *Curriculum Development, Educational Objectives, Educational Trends, Evaluation, Instructional Materials, Lesson Plans, *Music Education, Public Schools, Research and Development Centers, Resource Centers, *Teaching Techniques, Western Civilization

ABSTRACT

The purpose of this 5-year aesthetic education project was to rethink and redefine the nature of art experiences offered to public school students, and to provide an integrated, aesthetically oriented approach. Contents of this first of two volumes (See also TE 499 838) are (1) a survey of recent curricular developments in American education (with references); (2) related literature on other model projects and on resource and research foundations; (3) a discussion of the contributions of Harry Broudy to aesthetic education; (4) an exploration of the project's exemplar approach to aesthetic education, which entails the analysis and historical-cultural study of masterworks in order to promote the development of critical ability; (5) evaluation procedures for the approach in aesthetic education; (6) some aspects of the early stages of the project; and (7) six of the 17 appended sections to the report--five on Western music and one on Western art--containing numerous sample lesson plans and curriculum materials. (MF)

BR6-1279
PA 24

TE/0

FINAL REPORT
Contract Number OEC-3-6-061279-1609

AN APPROACH TO AESTHETIC EDUCATION

VOLUME I

September 1970

ED0 48315

BEST COPY AVAILABLE

TE 499 837

U.S. Department of Health, Education, and Welfare
Office of Education

COLLEGE OF EDUCATION
UNIVERSITY OF ILLINOIS
Urbana-Champaign Campus

U.S. DEPARTMENT OF HEALTH, EDUCATION
& WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED
EXACTLY AS RECEIVED FROM THE PERSON OR
ORGANIZATION ORIGINATING IT. POINTS OF
VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

AN APPROACH TO AESTHETIC EDUCATION

Contract Number OEC 3-6-061279-1609

Richard Colwell, Project Director

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

University of Illinois
College of Education
Urbana-Champaign Campus
Urbana, Illinois 61801

September 1970

TE 499 837

BEST COPY AVAILABLE

PREFACE

So many people contributed to this report in so many ways that it is impossible to prepare a proper set of attributions. We would have to proceed page by page. Administratively, Max Beberman of the Curriculum Laboratory; Will Shoemaker and Anthony Gregorc, principals of University High School; Deans David Jackson and Rupert Evans of the College of Education and Director Branigan of the School of Music contributed, financially and morally. In the course of five years, there was naturally a turnover of staff members. The following persons constituted the staff at various times, and they are listed with their current specialties. Generally speaking, staff members contributed within their specialties, although this was not always the case.

Barbara Bender, Secretary
David Campbell, Music and Philosophy of Education
Robert Cardinal, Art
Richard Colwell, Music
Arelene Cooper, Art
Douglas DiBianco, Music
Susan Edelheit, Art
Roger Edwards, Music
Mary Fulkerson, Dance
Muriel Hesse, Art
Walker Johnson, Architecture
James Knight, Architecture
Reynold Krueger, Music
VaLera Leemon, Secretary
Ned Levy, English
Rae McDowell, Theater
Elaine Montgomery, Art
Fred Moyer, Architecture
Jean Ralley, General Education
Marvinia Randolph, Dance
Shozo Sato, Art and Dance
Carol Schwortz Schramm, Music
Ralph Smith, Art and Philosophy of Education

The project, then, is primarily the work of a collection of graduate assistants and faculty members who contributed papers, analyses, lessons, and other material over a period of five years. The faculty steering committee under the chairmanship of Charles Leonhard of the School of Music gave support to the project in its initial stages. Members of the steering committee consisted of departmental representatives from nearly every department involved with aesthetic education, landscape architecture, city planning, home economics, music, art, architecture, dance, literature, education, theater, and so on. Douglas DiBianco has been with the project for three years, has been the bibliography and ethnomusicology "expert," as well as providing many excellent ideas in his role as assistant project director and chief editor of all materials. Muriel Hesse inspired the staff with her diligence in developing and teaching art materials, and most of the art sections of this report are due to her effort. Carol Schwortz Schramm motivated much of the music work with her organizational and analytical skills, provided the music lesson plans in the exemplar approach as well as much of the elements-oriented material. Professor Shozo Sato contributed the booklet on sumi-e which was such a success with junior high school students. Professor Smith developed the rationale for the project found primarily in Chapter 5 and professors Moyer and Knight the architecture material. Professor Levy has a specialized background in several arts and served, for some time, as our Renaissance man of wide learning and stimulating insights.

Our secretaries deserve banquets and honors, as they have been subjected to a continual bombardment of details on this and many other projects which are undertaken by our office. The secretarial assistance of Miss Ruth Gorrell and her staff of the College of Education Stenographic Office has been of inestimable help. She has patiently taken scrambled and incorrect sentences, disorganized and unintelligible material, and somehow made it come out correctly and on time. The inconsistencies and less-than-perfect pages in the report are due to the length of the report which had to be done piecemeal, and not to Miss Gorrell and her staff.

The project director's wife, Ruth, has not only assisted in the editing of the final report, but has had to contribute much more to family life than her share during the extended period that a project of this scale requires.

The director must accept the responsibility for selecting the materials to be included and for organization of this final report. The quantity of material generated by such a select group of scholars has been tremendous, most of it successful. We have occasionally been forced to reduce some materials in size, but have tried to provide an honest view of the range of activities and work. If, in rewriting and editing, meanings have been lost or changed, apologies are in order. Most of the chapters and appendices represent more than one author's work, and staff members have not seen their work in final form. The report is, to an extent, a potpourri of ideas about aesthetic education, and some sections are relatively loose in construction.

Aesthetic education is receiving more attention from educators and laymen than ever before, and the staff has had a sense of excitement, knowing that, at last, our time seems to have come. We hope that anyone interested in this crucial area of education can find something of value in this work.

Richard Colwell
September 1970

TABLE OF CONTENTS

Preface

Chapter 1 (Introduction)....................................I-1--I-9
- (Problem)........................I-1
- Rationale........................I-5
- Objectives........................I-7

Chapter 2, Recent Curriculum Developments in American Education....................................II-1--II-8
- Science........................II-1
- Mathematics........................II-1
- Social Studies........................II-2
- Language (English)........................II-3
- Foreign Languages........................II-4
- Physical Education........................II-5
- The Arts........................II-5
- Summary........................II-6

Chapter 3, Related Literature....................................III-1--III-20
- The JDR 3rd Fund........................III-1
- CEMREL........................III-6
- Educational Research Council of America........................III-8
- New York State Department of Education........................III-14
- Leon Karel........................III-14

Chapter 4, The Contributions of Harry Broudy to Aesthetic Education....................................IV-1--IV-15
- (Discussion)........................IV-1
- Chronology of Writings by Harry S. Broudy........................IV-4

Chapter 5, An Exemplar Approach to Aesthetic Education....V-1--V-44
- (Discussion)........................V-1
- The Uses of Learning as a Key to Curriculum Planning in Aesthetic Education........................V-3
- Justifying Aesthetic Education.....V-9
- The Structure of Aesthetic Knowing.V-21
- Teaching an Exemplar Approach to Aesthetic Education.............V-34

Chapter 6, The Exemplar Approach in a Wider Context.....VI-1--VI-23
- Foundations........................VI-1
- Educational Theory........................VI-5
- Objectives........................VI-9
- Approaches to Aesthetic Education..VI-13

Chapter 7, Evaluation....................................VII-1--VII-39
- (Discussion)........................VII-1
- Evaluational Model........................VII-2
- Generative Phase........................VII-3

Developmental Phase................VII-4
Summative Phase....................VII-6
Approaches to Aesthetic Education and Their Product-Evaluational Implications....................VII-12
The Evaluation of Cognitive Objectives........................VII-14
Evaluation in the Affective Domain.VII-16
Measurement in the Affective Domain.........................VII-18
The Evaluation of Psychomotor Skills.........................VII-20
Evaluative Techniques Used in the Project........................VII-21
Description of Teaching Sessions...VII-22
Conclusions and Recommendations (from Teaching Sessions).........VII-30

Chapter 8 (Some Aspects of the Early Stages of the Project)....................................VIII-1--VIII-92
This chapter has a page 37a.

(Conference).......................VIII-1
Initial Teaching and Evaluation....VIII-9
Draft Working Paper No. 1..........VIII-11
Draft Working Paper No. 2..........VIII-18
Reactions to Draft Working Papers Nos. 1 and 2....................VIII-26
Draft Working Paper No. 3..........VIII-30
Sample Additional Projects.........VIII-33
Paper Explaining Further Some Ideas of Professor Harry S. Broudy.....VIII-35
(Further Trial Projects)...........VIII-37
The Eight-Year Allied Arts Program.VIII-38
Outline of a Music Curriculum in an Eight-Year Allied Arts Program........................VIII-48
Art in Our Daily Lives: Outline of a Survey Course in the Arts, Based on a Cultural-Environmental Approach.........................VIII-54
The Human and How He Expresses Himself Through Art..............VIII-57
A Tentative Guide for Designing Instructional Units for Aesthetic Education..............VIII-60
(Further Thoughts).................VIII-63
Outline of General Aesthetic Principles Common to All the Arts...........................VIII-64
First-Year Trial Projects..........VIII-72

Appendix A, Music Exemplar (Pergolesi)..................A-1--A-64
(Discussion).......................A-1

  Lesson Plan No. 1..................A-24
  Lesson Plan No. 2..................A-27
  Lesson Plan No. 3..................A-34
  Lesson Plan No. 4..................A-45
  Lesson Plan No. 5..................A-54
  Lesson Plan No. 6..................A-57
  Music..............................A-61

Appendix B, Music Exemplar (Ravel)........................B-1--B-68
  (Discussion).......................B-1
  Lesson Plan No. 1..................B-27
  Lesson Plan No. 2..................B-30
  Lesson Plan No. 3..................B-35
  Lesson Plan No. 4..................B-49
  Lesson Plan No. 5..................B-59
  Lesson Plan No. 6..................B-62
  Music..............................B-65

Appendix C, Music Exemplar (Byrd).........................C-1--C-52
  This appendix has two pages numbered 37.

  (Discussion).......................C-1
  Lesson Plan No. 1..................C-18
  Lesson Plan No. 2..................C-21
  Lesson Plan No. 3..................C-27
  Lesson Plan No. 4..................C-37 (1)
  Lesson Plan No. 5..................C-44
  Lesson Plan No. 6..................C-47
  Music..............................C-49

Appendix D, Music Exemplars...............................D-1--D-58
  Mozart.............................D-1
  Music..............................D-20
  Hindemith..........................D-24
  Music..............................D-41
  Chopin.............................D-47
  Music..............................D-58

Appendix E, Music Materials...............................E-1--E-138
  Elements Approach: Outline........E-1
  Elements Approach: Basic Concepts (Outline, a-i; Registration; Amount of Sound; Dynamics; Timbre)..........................E-16
  Sample Lesson Plan (Qualities of Sound, Timbre)..................E-31
  Sample Lesson Plan (Qualities of Movement)......................E-38
  (Another outline of the lessons proposed appears on p. E-38.)
  Sample Lesson Plan (Qualities of Movement, Slow Pace)............E-51
  Sample Lesson Plan (Qualities of Movement, Fast Pace)............E-57

Sample Lesson Plan (Arrival).......E-64
Sample Exemplar List (Music).......E-83
Brief Exemplar Analyses (Various Periods)........................E-86
Special Lesson Plan (Singing Style).........................E-96
Special Lesson Plan (Instruments)..E-110
Special Lesson Plan (Notation).....E-126

Appendix F, Art Exemplars...............................F-i--F-82
This appendix has pages numbered 11a, 22a, 32a, and 49a.

Paintings..........................F-i--F-iii
Da Vinci...........................F-1
Painting...........................F-11
Hofmann............................F-11a
Painting...........................F-22
Bruegel............................F-22a
Painting...........................F-32
Rubens.............................F-32a
Painting...........................F-49
Chagall............................F-49a
Painting...........................F-62
Picasso............................F-63
Sculpture Exemplar (Donatello).....F-79

Appendix G, Art Material (A Visual Arts Course for Sixth Grade)...............................G-i--G-122
Preface............................G-i
Brief Outline......................G-iii
Sample List of Slides Needed.......G-iv
(Introduction).....................G-1
Unit I: Creative Vision...........G-4
Unit II: Reality in Art...........G-60
Unit III: The Art Object..........G-75
Unit IV: The Artist...............G-92
Unit V: The Viewer as Connoisseur and Critic......................G-94

Appendix H, Art Material...............................H-1--H-66
A Suggested Approach to Aesthetic Education Based upon Painting....H-1
Experimental Project in Art--Contemporary Exemplars...........H-2
Experimental Project in Art--The School of Athens, Raphael........H-3
Student Responses to Tests 1a and 1b from Subfreshmen (Grades 7-8 Combined).......................H-4
A Guide of Ideas for Considering a Painting.......................H-14
Proposed List of Art Exemplars.....H-16
Later List of Art Exemplars........H-19

Concepts to be Mastered in an Exemplar Approach to the Visual Arts..........................H-22
A Brief History of Oriental Art....H-33
Student Evaluations of Sumi-e Lessons........................H-37
Fine Arts Assignment..............H-39
(Seven Student Responses, Detailed Discussions)....................H-40

Appendix I, Architecture Materials........................I-1--I-79
Architecture: Introductory and Explanatory Discussion...........I-1
Initial Architecture Outline.......I-5
Outline of an Architecture Course. I-7
Outline for Environmental Game "Create a City"..................I-8
Sample Projects and Block Exercises.......................I-12
Student Evaluations of Block Exercises.......................I-16
An Architectural Excursion.........I-20
Evaluations of the Architecture of McDonald's Drive-In..............I-22
Function in Architecture...........I-25
Unity in Architecture..............I-41
Architecture Slide Lists...........I-56
Urban Renewal: The City of Urbana.I-71

Appendix J, Architecture Material.........................J-1--J-33
Curriculum Plans...................J-1
Lesson Outline.....................J-3
Space Sequence, Lesson One.........J-4
Space Sequence, Lesson Two.........J-10
Space Sequence, Lesson Three.......J-13
Composition........................J-18
Scale..............................J-19
Scale: Lesson One.................J-19
Scale: Lesson Two.................J-24
Scale: Lesson Three...............J-28

Appendix K, Nonwestern Art: Sumi-E......................K-i--K-163
Outline............................K-i
Preface............................K-ii
Chapter I: The Philosophy and Composition of Oriental Art......K-1
Chapter II: Giving Life to Lines and Empty Space..................K-44
Chapter III: Lesson Plans.........K-69
Summary............................K-163

Appendix L, Nonwestern Music: Questionnaire and Results..L-ii--L-54
Questionnaire.....................L-iii--L-vii

Questionnaire Results.............L-1
Supplement.......................L-51

Appendix M, Dance....................................M-1--M-29
  Sensory Approach to the Aesthetic Study of the Arts...............M-1
  Dance and Aesthetic Education......M-2
  Eight Class Experimental Lessons in Dance.......................M-5
  Tests for Aesthetic Perception in Dance.........................M-11
  Dance Lessons for Subfreshmen......M-13
  General Historical Dance Books.....M-16
  Books on Modern Dance.............M-16
  Ballet Books......................M-18
  Books About or By Dancers.........M-24
  Dance Pedagogy (Books)............M-29
  Dance Periodicals.................M-29

Appendix N, Theater (A Midsummer Night's Dream: Essay Responses to Viewing a Production of the Play)...................................N-1--N-22
  Control Group.....................N-1
  Literary Study Group..............N-8
  Theatrical Study Group............N-13
  Summary of the A Midsummer Night's Dream Project..................N-21

Appendix O, Film and Literature.........................O-1--O-4
  Film..............................O-1
  Literature........................O-3

Appendix P, Miscellaneous...............................P-1--P-60
  Outlines (Allied Arts, Music, Art).P-1
  The Place of Music in General Aesthetic Criteria..............P-15
  Musical Topics That Are Not Likely to Be Discussed with the Exemplar Approach........................P-24
  Working List of Music Exemplars....P-39
  Tentative List of Art Exemplars....P-59

Appendix Q, Working Bibliography........................Q-1--Q-21

CHAPTER I

Any project which attempts to develop a curriculum in the combined arts is faced with not only the problems of the individual arts, and the diversity of methods to accomplish the goals of each, but the additional problems of finding the elusive thread that links the arts in some manner. The aesthetic education project was committed to exploring in a small way the use of models or exemplars as advanced by Professor Harry Broudy of the University of Illinois. Often the restriction to use exemplars seemed too confining, and project staff members felt compelled to try alternative methods for accomplishing specific objectives. At other times staff members found it necessary to focus on basic preliminary concepts rather than project objectives, as student experiences and knowledge were more limited than even the more pessimistic staff members had anticipated.

The early phases of the project were spent in staff discussions concerning feasible approaches, selection of materials, development of a philosophical rationale, and the technical aspects of the trial phases. Rather than begin with a full semester or year of work, small modules of each art were developed in order that teaching techniques could be refined, strategies for combining the arts developed, and necessary work completed on related research. The design of the report has been formulated to assist future researchers rather than to present a fully developed curriculum. The dead ends of this project are probably as meaningful as the successes. A chronological order is followed in one section of the report when describing the rationale and minor projects. In other sections a subject matter approach has been taken so that related materials can be grouped together.

The project combined the efforts of many people and it is not always possible to identify the individual deserving of credit for the various phases. The University of Illinois contributed a substantial amount in faculty time from many departments. Although beneficial, this did not always result in greater expediency--landscape architecture, city planning, architecture, dance, theater, literature, music and art personnel do not have the same set of objectives for the arts in the elementary grades, nor a common approach. Through all the frustrations, the project was stimulating at all times; certainly any project in the combined arts will require concentrated efforts from a diverse group of dedicated scholars.

The initial problem was stated as follows:

Education in the arts in American schools is usually divided according to the disciplines; music, graphic art, screen art, architecture, literature, dance, and philosophy, each as separate from one another as from the sciences. In the elementary schools the division is often greater. Music is divided into at least three types of activities: instrumental music, choral music, and classroom music. Art is pragmatically defined as work with paint and crayola with little or no reference to sculpture, reliefs, or tapestries. Dance is part of physical education. The screen arts, philosophy, architecture, and the minor arts fail to be included in the usual public school offering and literature as a fine art receives only superficial treatment, usually as an elective in the high school. Music and graphic art are the two primary art forms in the elementary school. Required instruction in these two forms usually begins in the primary grades and continues through grade six. The May and October issues of the NEA Research Bulletin, 1963, reported that ninety-three percent of the elementary schools offer instruction in music and art.[1] In the junior and senior high school, art experiences are usually elective and reach a small percentage of the student body. Thus the present school structure reflects art experiences for all in the elementary schools, art experiences for the interested in the junior and senior high.

Training in the arts in the elementary schools has not been approached from the standpoint of aesthetic education, nor is aesthetic education, per se, generally thought to be its responsibility. The reasons for this are buried in tradition and are today somewhat vague. However, consensus is easily reached in nearly every educated group of adults today that American public school children are receiving neither the amount nor the quality of training in the arts that is desirable. A problem exists for the scholar in the humanities; how is he to provide a better education in the arts for every school child within the existing framework of the school curriculum or with modifications that can reasonably be expected?

Music and art educators devote their primary energies in the elementary school to providing opportunities for the student to read music, to use his voice, and to have experiences with art materials. Few would deny the necessity of working with art objects as a requisite for later aesthetic experiences. Traditionally a minimum of six years of direct experiences with art objects has been advocated. These direct experiences usually do not approach the problems of aesthetic education, of appreciation, discrimination, and literacy in the body of knowledge known as the arts. A second deterrent to change is widespread doubt that a child younger than junior high school age can satisfactorily cope with the concepts of music or art as a phase of aesthetic education.

Better teaching methods, research in related fields in concept development, the demand for some form of aesthetic education for all students, the realization by musicians and artists that the arts in the public schools should develop aesthetically aware citizens, all combine to make appropriate serious reconsideration of our present programs, with a view toward the possibility of adopting new approaches.

Development of sensitivity to the art object has long been a stated objective of programs in the arts and humanities. Presumably, the long range goal of the skill oriented program in the elementary schools is the same. At least two approaches to the problem of better aesthetic education are possible: (1) ensure that a program of aesthetic education for all students be instituted in the junior and senior high schools of America, or (2) accomplish the desired objectives within the time presently available for art, music, literature, dance, etc. Adoption of the second alternative appears to have possibilities for several reasons. Among these are: improvement does not have to wait upon major change in the curriculum; a program which has been tried, with either success or failure, can produce stronger arguments than an untried program: the case for a continuation into the junior and senior high school program successful at the elementary level is compelling; and demand will be created by those who have participated in the rewarding experiences of the arts. Obviously for today and some time to come, the responsibility of aesthetic education for all falls to the elementary school, to wrestle with as best it can.

The problem becomes, then, what is feasible and possible in the elementary school? Bruner's contention[2] that any subject can be taught in an intellectually honest manner at any age level suggests that the aesthetician consider the problems posed for the arts. However, Bruner is not the only psychologist writing on this topic. Piaget would presumably argue that aesthetic education is primarily concerned with formal operational procedures, and the child is often not sufficiently mature at eleven to deal with aesthetic education. Ausubel would in turn find fault with Piaget's argument. As both men argue from theoretical models, the researcher is left with the practical problems of what is feasible. There is increasing concrete evidence from other disciplines that Bruner and Ausubel might be correct, and that materials could be developed and made available for the teaching of aesthetic education in the elementary school. Mathematics, formerly reserved for the upper grades, is included in the elementary school curriculum; solid geometry has been taught to second grade children; Bereiter is teaching three-year-old children to read; children in the primary grades deal successfully with English syntax; Gallagher's projects with the gifted and the school science projects all indicate that one cannot, a priori, abandon the idea of aesthetic education in the elementary grades.[3,4,5,6,7,8,9] Although work in related fields does not prove that comparable results can be expected in the arts, it does indicate that a careful investigation is worthwhile.

A second reason for this investigation at the elementary level is that if art is worthwhile, it is difficult to argue that it is worthwhile only for some.

Third, music and art courses are not presently structured as aesthetic education courses in the elementary grades, nor does this investigation imply that they should be. There is an obvious need to retain much of the present curriculum in order to make any new approaches possible and feasible. However, presently students are not taught how to listen or how to see. Books abound at the college level for integrated courses in the arts but present-day elementary school texts provide little assistance for the teacher to broaden his present scope or adopt a new approach. Thus the elementary school teacher has no freedom of choice; he is bound by the paucity of materials to continue following the conventional approach.

The purpose of the aesthetic education project was to rethink and redefine the nature of art experiences offered to the elementary school student. This analysis was focused on the possibility of taking students beyond the level of direct experiences and offering an integrated, aesthetically oriented approach as the culmination of that period of education where art experiences are required of all students. Several reasons can be advanced for an integrated course over the art or music appreciation type of course. First, the possibility exists that at some point teaching the disciplines of the arts separately may no longer be fruitful. The assumption that students will mature and automatically see relationships has been proven unrealistic. To offer bits of information in different courses taught by different teachers, and expect students to relate styles without some help is to expect the impossible. The arts even more than other disciplines depend upon "wholes." It is doubtful if works of art can be factored out after a Guilford model. Secondly, individual disciplines within the arts possess inherent restrictions for work at the elementary level; a stylistic exemplar in one medium may be obvious, in another too subtle, for use with elementary pupils.

Third, although art and music have been the staples and would presumably continue to be so, landscape architecture, dance, films, and the minor arts seem to hold promise for an aesthetic education course in the elementary school.

Fourth, the combining of time presently allotted to the separate subjects would allow the flexibility and greater length of time necessary for dealing with art objects. Curriculum specialists are talking of projects combining the entire offerings of the school. The excellent rationale that the new math, new social studies, new English, and so on, must fit together for real benefit to the child is widely accepted. The arts must be included in any such plans, must be ready to participate when the time comes. However, the arts lack the background in research that the other disciplines have enjoyed for so many years. Even today, curriculum research in the arts is comparatively rare.

The present investigator makes the hypothesis that it is possible to have different levels of aesthetic experiences depending upon the knowledge and maturity of the individual. This supports the premise that education in the arts can be cyclical, each time involving deeper insights. The implication is not that any random ordering of experiences with art objects is satisfactory, but that once a good pedagogical sequence with logical progression has been established, it may be used as a pattern for gaining deeper insights and higher order aesthetic experiences throughout one's lifetime.

Fifth, the training of teachers is a problem in all curriculum proposals, but in this case may not be any more serious than that presently faced under the conventional approach. The academic areas of music and art continually confront the problem of providing teachers with sufficient skills to adequately teach children in these areas. Although one would not expect all teachers to adopt this proposed course, the availability of materials for such a course would provide a freedom of choice not now possible.

Rationale

Any effort to define the essence of art is doomed to failure. A fundamental human demand calls art into being, perhaps not as strong as the need for shelter and food, but growing stronger as material needs are satisfied. The arts thus add a completeness to life, with the richest satisfaction coming to those to whom the greatest number of approaches is available. Society, and in turn the schools, has the responsibility of providing the means by which its citizens may have the richest, fullest lives.

The cause for aesthetic education has been put forth so convincingly and so well by others that a case for it need not be argued here. Increasing demands for the arts in the schools come from all quarters, although, admittedly, primarily from the secondary school. Conant believes that all students should be urged to include art and music in their "elective programs." Ideally all high school students should have experience in art both as consumers and producers. In an integrated arts program, the common aesthetic considerations in art, music, drama, dance, and writing can be explored. To date, comparatively little has been done to relate these expressive areas in education. The satisfactions of many, perhaps of nearly all, people will be enhanced or diminished by the presence or absence of aesthetic sensitivity to music, the fine arts, and literature.[10]

This study made the following assumptions.

1. Some form of aesthetic education course where values are discussed, where style, form, principles, and types of art objects are explored, and in which elementary discriminations are made, is desirable for all students.

2. Sufficient evidence exists that an integrated arts course is feasible at the sixth grade level.

3. Other arts, in addition to music and the graphic arts, can be included in such a course.

4. Materials and a syllabus can be developed which will allow curriculum planners a variety of options.

5. An aesthetic education course would not be beyond the capabilities of the classroom teacher.

6. Combining courses with similar basic objectives and similar principles is feasible and desirable.

Art and music appear to be logical arts to integrate. Scholars such as Johnson, Foster, Ramsey, Horn, and York have recently advocated this approach.[11,12,13,14,15] Both music and art are currently in the school curriculum; no obvious reason exists as to why additional arts such as architecture, landscape architecture, film arts, dance, and the minor arts should not be included when appreciation becomes the goal. These arts have striking similarities, employ the same principles, and have similar objectives. Literature and philosophy appear sufficiently different to be omitted from consideration. Style and form are more subtle and verbal comprehension adds a complicating factor undesirable at this stage.

"Order is indeed the greatest and most general of esthetic laws".[16] Within the law of order one can find a framework of principles consisting of tension, relaxation, symmetry, balance, sequence, movement, line, contrast, design, unity, harmony, composition, form, and style. When speaking of these principles, one cannot tell whether the reference is to art, music, architecture, dance, film, or the minor arts. They are the principles of aesthetic education, more meaningful to the art object than the subject of the painting, the materials of the building or the melody of the symphony. These concepts or principles can be made obvious if a variety of materials is available. For example, contrast is perhaps more obvious in a bridge of Maillart, tension in the dance of Nureyev, than in the other art forms. The formal qualities of the classic period are easy to discern in the gardens of Versailles, Rococo style in architecture, Romanticism in the music of Wagner, the Baroque in sculpture. Once principles and concepts have been developed, once the child says, "Oh, I see", the road to deeper insights and more subtle meanings becomes easier to travel. The transfer of concepts already understood is a simpler task than the building of original concepts. With art objects, such transfer will complement and enhance other concepts, as art does not stand alone but stems from the culture.

The rationale for the projected course is found in Broudy's proposal of aesthetic models,[17] an educational plan focusing upon the development of (1) skills of artistic perception, (2) skills of artistic production, and (3) internal models of aesthetic preference. Skills of artistic perception and the possession of internal models of aesthetic preference seem to fit together; it is difficult to talk about one without the other. According to Broudy, aesthetic models are produced by developing aesthetic sensitivity, or perception, on the one hand, and aesthetic judgment on the other.

Aesthetic sensitivity is of three types: to sensory differences in the work of art, to the formal properties in a work of art, and to expressiveness in a work of art. The first step on the road to aesthetic education is, therefore, sensitivity to differences in the sensory manifold exhibited by a work of art. "That we often note sensory differences only when someone points them out to us indicates that training in this phase of aesthetic experience is possible and almost prosaically straightforward."[18] By sensitivity to formal properties, Broudy means recognition of design, the patterns of composition, balance, similarity, etc. Sensitivity to expressiveness indicates the ability to perceive something "as" something else. Without this we have aesthetic literalness which for Broudy is tantamount to aesthetic illiteracy.

The model for aesthetic judgment is relatively clear. Some knowledge of art history is virtually indispensable, yet this must be interlaced with direct first-hand experience of works of art representative of various periods, styles, and artists. Standards are formed through experiences with (1) classification and identification of the art object, (2) interpretation of its meaning, intent, and effect, and (3) comparison with some standard or criterion. Knowledge about works of art is essential, for as Broudy states..."knowledge about works of art affects the purely aesthetic response, and it can modify it enough to change its quality; and the change is not always for the worse."[19] Selection of the standards or exemplars for study will follow the classic principle. This is defined as works of art that experts have consistently judged to have (a) high artistic quality, (b) important influence on other works of art, and (c) high extra-aesthetic significance. Experts are less likely to disagree on matters of technique and the formal properties of a work of art than on its expressiveness or extra-aesthetic significance. This potential agreement of the connoisseurs makes it possible to insure that the exemplars chosen for the curriculum will, artistically at least, be of the first order. The exemplar will be transformed to a teaching model by a logical arrangement centering on the ideas of style, types and form, and based on the aesthetic principles already outlined.

Objectives

The first objective of the project was to draw up a clear-cut statement of the primary aims for an arts program in aesthetic education in the public schools. Aims for integrated courses in junior and senior high school are vague at best and little attention has been paid to the elementary school. The scope of the material from which the teaching examples may be selected makes it imperative that organization be based upon definitive objectives. The use of principles is proposed, first clearly showing how a principle applies to various art forms within a stylistic framework, and then showing how the principle has been used in various styles. These principles are not to be presented as facts to be learned, but rather applied to the exemplar(s) in question. In this way the expressive qualities of the art objects can be maintained, and the danger avoided of becoming notoriously nonaesthetic, as many historically integrated courses tend to be. Constructive evidence can be shown that all students benefit from work in aesthetic education and some evidence is presented as to what levels of work may rationally be expected.

The next objective was to develop a series of experiences in the arts maximizing the aesthetic values possible with elementary school children from each of the disciplines. The exemplars were tentatively selected. The outline of topics initially formulated for the course was a modification of one suggested by Reimer.[20]

I. What does art do?
   What are the expressive qualities of art?
   What is the value of art?
   What is the role of art?
   What is the relation of the artist to the art object?
   What is the role of the connoisseur?

II. How does art function?

Movement, tension, balance, unity
Types of art experiences
Styles
Materials
  music, graphic art, film, dance, structure, space, time

III. What constitutes art of value?

Form
Composition
Representation
Interpretation
Performance

The relationships of each of the concepts or principles listed under rationale, such as design, contrast, harmony, etc. were carefully analyzed and applied to each exemplar. They were also explored in preliminary units and participation activities. The objective was not a lecture course but rather one where students are able to participate to the fullest extent. Listening, seeing, singing, drawing, dancing were all used when they contributed to the objective of the lesson. Students had many opportunity to apply and use the concepts developed, with art objects. Use of the exemplars was of sufficient depth to create an understanding of the art object in its cultural and historical setting. Emphasis was placed upon instruction in the expressive qualities of the object rather than pure identification, though project members tended to veer toward technical analysis, and had to be frequently drawn back to the expressive emphasis.

References

[1] NEA Research Bulletin, Volume 41, Numbers 2 and 3, May and October, 1963.

[2] Bruner, Jerome. The Process of Education (New York: Vintage Books, 1963), p. 33.

[3] Suppes, P. "Set Theory in the Primary Grades," Mathematics Teacher, Vol. 13 (1963), pp. 46-53.

[4] Suppes, P. Arithmetic Teacher (1962), pp. 396-399.

[5] Wall Street Journal (Nov. 12, 1962), as quoted by Louise Kifer Meyers in the Illinois Music Educator (March 1963).

[6] Bereiter, Carl. The Acceleration of Intellectual Development in Early Childhood, USOE 4-10-008.

[7] Lucito, L. J. and Gallagher, J. J. "Intellectual Patterns of Highly Gifted Children on the WISC," Peabody Journal of Education (1960), Vol. 38, pp. 131-136.

[8] Salinger, Richard. School Science Curriculum Project, Philosophy and Interest, Appendix K to proposal 5/16-1768 National Science Foundation.

[9] Atkin, Myron. Elementary School Science Project.

[10] Report of the Harvard Committee, General Education in a Free Society (Cambridge: Harvard University Press, 1945), p. 127.

[11] Johnson, Gordon. "A Correlated Music and Visual Arts Course of Study for the Senior High School," Ph.D. dissertation, Michigan State University, 1963.

[12] Foster, R. N., Jr. "Music in the Humanities," Ed.D. dissertation, Peabody College of Teachers, 1959.

[13] Ramsey, H. W. "The Role of General Music in the Curriculum of the Secondary School," Ph.D. dissertation, Ohio State University, 1957.

[14] Horn, C. T. "The Development of a General Music Curriculum," Ed.D. dissertation, Teachers College, Columbia University, 1952.

[15] York, R. "Humanities in the High School," Music Educators Journal (Feb.-Mar. 1959), Vol. XLV, No. 44.

[16] Borissavlievitch, M. Golden Number (London: Tiranti, 1958).

[17] Broudy, Harry S. An unpublished address delivered to the third annual conference of the National Council of the Arts in Education, Oberlin College, September 4, 1964.

[18] Ibid., Author copy, p. 6.

[19] Ibid., Author copy, p. 12.

[20] Reimer, Bennett. Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music, USOE Project H-116.

CHAPTER TWO

Recent Curriculum Developments in American Education

The curriculum development movement can be traced to immediate predecessors in the late 1950's. Such projects as the Physical Science Study Committee (PSSC) at the Massachusetts Institute of Technology and the University of Illinois Committee on School Mathematics (UICSM) were among the major forces in this period. At the present time, curriculum development presents a brief overview of current work in the major fields. Various publications of the Association for Supervision and Curriculum Development, a branch of the National Education Association, describe these developments. This chapter continues unabated and is affecting every aspect of the school program.

Science

The most important developments have occurred in science and mathematics. These fields have received the most support from the federal government, and several major courses of study have been produced. A masterful overview of the ferment and change in science curriculum development is presented in Richard Haney's The Changing Curriculum: Science.[1] Since science curriculum developers have had to wrestle not only with their own disciplines but also with basic underlying problems of curriculum development itself, some of their results are generalizable to other subjects in the curriculum. Generally speaking, science curriculum workers have been amazingly successful in their production of innovative materials, and many problems of sequencing have been attacked. Although "Another decade or more of curriculum experimentation will be needed to develop a satisfactory K-12 curriculum prototype in science,"[2] the science curriculum is far ahead of most other areas of curriculum development.

Several crucial ideas have resulted from science curriculum research. It seems that learning how a discipline works, e.g., how scientists think and operate, is of paramount significance. Thus we find an emphasis on science as inquiry and as a process rather than as a series of topics to be covered. Hurd and Gallagher discuss this need "to teach science in the way it is known to scientists."[3]

An attempt is made to carefully teach broad understandings and key concepts, such as, "science is tentative and revisionary in nature," "replication is a concomitant of scientific investigation," and "matter exists in the form of units which can be classified into hierarchies of organizational levels."

Mathematics

Among curriculum development movements, the mathematics innovations are best known to educators as well as to the general public. Robert B. Davis presents a critical and comprehensive overview of the various "new maths" in The Changing Curriculum: Mathematics.[4] Among the most exciting programs are the Nuffield Project in England, the Nova School program in

Florida, and the Cambridge Conference on School Mathematics. The Nuffield Project emphasizes the manipulation of physical materials and avoids the common pitfall of much American thinking which tends to confuse post facto analyses of children's actions with the physical interaction between the child and his environment.[5] The curriculum at Nova School, for top-track students, has literally relegated the traditional curriculum to a homework basis, leaving school time for more creative, more advanced studies.[6] Perhaps the most exciting development is the incipient effort of the Cambridge Conference on School Mathematics to prepare a K-12 curriculum for the schools of the 1990's. Their 1963 report, while tentative in nature, spells out goals for the entire public school curriculum of the future.[7]

Yet, according to Davis, "the curriculum has changed less in the past several decades than it did in, say, the 1920's and 1930's."[8] The multitude of "new math" programs has had little effect on actual school practice. The revolution is yet to come.

One major concomitant of such a revolution will be the increased use of computers in the instructional process. Experiments, such as PLATO at the University of Illinois, have shown that the entire mathematics curriculum could be transformed through computer-assisted instruction. These amazing machines record student responses and can arrange a course of study specifically for each individual. Since mathematics as a discipline lends itself to the hierarchical organization of facts, much of it can be taught in this way. The development of programs will, to a great extent, replace the writing of textbooks, and, with this, will come a careful sequencing of subject matter that will do justice to the elegant intellectual structure of mathematics.

Social Studies

The emphasis on the "structure of a discipline," which is playing a leading role in many curriculum projects, is most pronounced in social studies. Speaking of the objectives of current projects, Michaelis notes that

> The first and predominant objective is to develop an understanding of key concepts, generalizations and themes and the ability to use them as hypotheses to guide study and as centers around which information can be organized. If unanimity is to be found at all in current projects, it is in the insistence that structure be defined to show how ideas are related, how key concepts are used as tools of inquiry, and how themes or generalizations may be used to bring concepts together into meaningful relationships.[9]

The problem of delineating the structure of a discipline, a major issue since Bruner's The Process of Education in 1961, is not entirely clear-cut. Smith and Cox point out that Brunerian structure is bipartite in meaning. It refers both to "the fundamental principles, concepts, and generalizations of a discipline" and to "the methods, procedures, models, etc., utilized by scholars in developing and/or adding to these fundamentals."[10]

Many attempts to implement this call for logical structure have been made. The experience of the Elkhart Project suggests that a multidisciplinary approach to structuring the social studies curriculum is potentially more fruitful than a single discipline approach. The focal points of the organization become problem areas or topics rather than subjects such as economics, history, or geography.[11] Other studies have suggested that no two major social science disciplines may be structured in the same way. While it may be possible to speak of "concepts" in one, others may resist such a dissection and find "genres" or "levels" to be more respectable organizational categories.[12] Indeed, some theorists question the whole notion of the "structure of a discipline."

A closely related problem is that of determining broad, long-range objectives for a K-12 program. While most social studies educators welcome the new-found concern with identifying key concepts, they do not agree upon the broad purpose for teaching these concepts. Some feel that a knowledge of the various social science disciplines (economics, history, geography) is useful in itself and view the coherent organization of concepts as a means to achieving intellectual competence. Others feel that concepts are worthy of inclusion only insofar as they contribute to the development of competent citizenship. Jarolimek summarizes this spectrum of positions on broad objectives.[13] The emphasis given to one or other of the polar positions definitely affects the readiness and delight with which the new-found interest in conceptual structure is greeted. Although, in practice, curricula based on different objectives may have elements in common, it is clear that the basic, fundamental orientation does have an influence on content selection.

While the controversies over broad objectives and "structure of a discipline" continue, a great deal of practical work is in progress. Smith and Cox discuss the most important of the more than fifty current projects.[14] The products of the other projects are becoming available commercially, and many materials can be obtained by writing to the project directors. Two major attempts to produce an entire K-12 curriculum are underway. One is under the auspices of the Educational Research Council of America, located in Cleveland; the other, located in Newton, Massachusetts, is under the aegis of the Education Development Center.[15]

Language (English)

Most of the curriculum activity in English has been on the theoretical, research level. Many journal articles and research projects have been produced, but the development of curriculum materials has proceeded at a slower pace. The nationwide adoption of science and mathematics materials does not find its counterpart in English. To be sure, there are long-range (K-12) as well as short-range curriculum projects. But they are fewer in number, less adequately funded, and less influential on actual practice. The dreary picture of reading, grammar, Macbeth, Julius Caesar, and Silas Marner remains.

One of the major problems facing curriculum workers in this field is the task of defining their subject.[16] Does it include literature? What about the role of oral language arts, such as speech? Is logic a necessary component of the English curriculum? Reading, spelling, handwriting, composition, linguistics, semantics, in fact, the entire range of communicating in words--all seem to be part of the English teacher's responsibility.

While research continues in each of the subdivisions (reading readiness studies, composition improvement programs),[17] the problems of balance and integration of subdivisions remain unsolved. It seems, for example, that extensive oral language experience in the early years promotes success in reading. Thus, "For the poor readers, success may lie not with intensified remedial work in reading, but with effective oral language experiences."[18]

One of the most exciting proposals for bringing order to the English program is that of Knapton and Evans.[19] They suggest that, at the secondary level, all aspects of the program be subordinated to the study of literature. Compositions analyze the literature under discussion, vocabulary tests relate to the literature, etc. Whether such a program can incorporate all the learnings valued by English educators and whether it can be extended to lower grade levels are points worth considering. Closely related is the question of whether the study of literature should remain in the English or language arts curriculum or whether it should be transferred to an allied arts curriculum.

The major K-12 project seems to be one centered at the University of Wisconsin in Madison. It is entitled A Sequential English Language Arts Curriculum in Linguistics, Logic, Semantics, Rhetoric, Composition and Literary Analysis and Criticism for Grades K-12 and is sponsored by the USOE.[20] The major source for information about recent developments is the National Council of Teachers of English located at 508 South Sixth Street, Champaign, Illinois 61820. An extensive number of pamphlets and journals are available from this organization.

Foreign Languages

The major characteristic of curriculum development in foreign languages is the presence of technological equipment, representing a great advance on the level of method. Programed learning is receiving widespread attention as would be expected. Some schools are even teaching other subjects (biology, geography) in a foreign language after considerable mastery has been achieved. A "set of tests on listening comprehension, speaking, reading, and writing in French, Spanish, German and Russian, usable from grade 7 through grade 14 . . . has been prepared."[21]

Major problems of sequencing long-range programs (nine years seems to be the longest so far) have been attacked. Birkmaier suggests, for example, that "it is essential that the student hears and speaks that part of the language he is learning before he reads and writes it."[22] However, many decisions concerning the balance among listening, speaking, reading, and writing are yet to be made. Even the question of where to begin foreign language instruction has not been answered satisfactorily. The use of foreign language speakers in a community deserves to be considered, and actual overseas experience on a large-scale is also worthy of serious concern. Perhaps even elementary school students could profit by a year or more abroad.

And, as always, even the basic purposes or objectives of foreign language teaching are sources of disagreement. Are students supposed to develop the ability to communicate in a foreign language? To read the language? To communicate with minority groups in the area? To understand the culture? To develop linguistic ability which will help with their English study?[23] The answers to these questions will determine the choice of content and the entire nature of the foreign language curriculum.

Physical Education

Physical education is generally synonomous with physical fitness programs, although many experts in the field believe that more than exercise, no matter how well-planned, should be included in the curriculum. In addition, health education is a closely related field with which physical education specialists are concerned. In fact, health education has received the most attention. The Bronfman Foundation has outlined the important concepts for a K-12 curriculum, and other attempts to concepualize the field are underway.[24] According to Oberteuffer, "There is an unmistakable trend toward the union of health education and science."[25] Perhaps curriculum development in health will cease to be a separate discipline.

In the meantime, the development of a physical education curriculum has suffered from emphasis on the attainment of motor skill proficiency to the exclusion of cognitive knowledge.[26] Perhaps some of this knowledge is presented in the health or biology sections of the curriculum. It seems mandatory that physical education move beyond the sports and games concept which has dominated it for so long.

The Arts

Curriculum development in the arts has only recently received national attention. Some theorists feel that a long-range curriculum in separate arts should be developed; others propose that, for practical scheduling purposes, combined or "allied" arts courses are more feasible. In addition, those who advocate the development of "allied arts" courses feel that the principles common to the arts can serve as unifying features and provide an intellectual structure to the program.

The major arts are usually considered to be music, painting, sculpture, architecture, dance, film, theater, and literature. Theater is sometimes incorporated into literature, and painting-sculpture-architecture are often treated as a complex. Allied arts advocates are not sure whether literature should be included, since it is already in the school as part of the English program. In addition to this problem of exclusion, there is a problem of inclusion. Many curriculum workers have added history and philosophy to the allied arts complex and produced humanities courses.

The major long-range, K-12 projects are under the auspices of the Educational Research Council of America in Cleveland and the Central Midwestern Regional Educational Laboratory (CEMREL) in St. Ann, Missouri. The Cleveland project has produced materials for K-3 and has tried out tentative programs in later grades. CEMREL has produced guidelines which explain the major purposes of the program and promise learning packages by 1974.

Meanwhile many school systems produce their own one-semester and one-year general music, film, allied arts, and humanities courses.

With such a limited amount of time, even the best of these courses manage only to scratch the surface and to convey only the broadest cliches concerning styles and periods. Before they know many paintings, compositions, and literary works, students are involved in discussions of such topics as the nature of art or man and society. It is doubtful whether such procedures go beyond the most naive intellectual stages. Careful consideration should be given to those who would defer certain philosophical discussions to the college years. As Jordan remarks:

> Taking a page from Whitehead, I suggest that the time of the public schools is the time for what he called the stages of romance and precision. After that is the time for generalization. Literature and the arts are the disciplines to be emphasized in the public schools. The stage of romance is the stage for gathering experience. No disciplines allow the gathering of experience as broadly and efficiently as do literature and the arts....Let literature and the arts flourish. Philosophy can wait. It has its place in the curriculum, but its place, in my opinion, is after the years of the public school.[27]

Summary

A major revision of the American public school curriculum is on the horizon. A decade of intense reevaluation of current practice has produced a number of excellent courses of study for various grade levels in various subjects. Science and mathematics have received the most support, and curriculum developers in these fields have produced the most substantial work. The arts and humanities, surely as critical for public school students, have been relatively neglected until recently.

Summer writing sessions, gathering experts together for the purpose of producing curriculum materials, have proved very fruitful. Groups and individuals continue to work in curriculum, and individual efforts are sometimes as fruitful as those of large, government-sponsored groups. However, these large groups are responsible for most of the best efforts, for they bring together a large portion of the resources of the given profession.

References

Note: ASCD refers to the Association for Supervision and Curriculum Development, a branch of the National Education Association, in Washington, D.C.

NCD refers to Glenys G. Unruh (editor), New Curriculum Developments, ASCD, 1965.

[1] Haney, Richard E. The Changing Curriculum: Science, 1966.

[2] Hurd, Paul DeHart and Gallagher, James Joseph. New Directions in Elementary Science Teaching (Belmont, California: Wadsworth Publishing Company, Inc., 1968), p. 123.

[3] Ibid., p. 3.

[4] Davis, Robert B. The Changing Curriculum: Mathematics (ASCD, 1967).

[5] Ibid., p. 30.

[6] Ibid., pp. 42-46.

[7] Davis, Robert B. "Mathematics," Chapter 6 in NCD, pp. 47-48.

[8] Ibid., p. 51.

[9] Michaelis, John U. "Social Studies," Chapter 8 in NCD, pp. 70-71.

[10] Smith, Frederick R. and Cox, C. Benjamin. New Strategies and Curriculum in Social Studies (Chicago: Rand McNally, 1969), p. 42.

[11] Ibid., pp. 44-45.

[12] Ibid., pp. 46-47.

[13] Jarolimek, John. Guidelines for Elementary Social Studies (ASCD, 1967), pp. 7-9.

[14] Smith and Cox, op. cit., Chapter 7, pp. 130-152.

[15] Ibid., pp. 146-150.

[16] Hogan, Robert F. "English," Chapter 3 in NCD, pp. 17-18.

[17] Shane, Harold G. and Mulry, June Grant. Improving Language Arts Instruction Through Research (ASCD, 1963).

[18] Hogan, op. cit., p. 24.

[19] Knapton, James and Evans, Bertrand. Teaching a Literature-Centered English Program (New York: Random House, 1967).

[20] Hogan, *op. cit.*, p. 27.

[21] Birkmaier, Emma M. "Foreign Languages," Chapter 4 in *NCD*, pp. 33-34.

[22] *Ibid.*, p. 30.

[23] See Shane and Mulry, *op. cit.*, p. 125 for a similar brief posing of questions.

[24] Oberteuffer, Delbert. Chapter 5 in *NCD*, p. 40.

[25] *Ibid.*, p. 44.

[26] *Ibid.*, p. 39.

[27] Jordan, James A., Jr. "The Place of Philosophy, Logic, Ethics, Values in the Curriculum" in Louise M. Berman (ed.), *The Humanities and the Curriculum* (ASCD, 1967), pp. 57-58.

CHAPTER III

RELATED LITERATURE

The JDR 3rd Fund

The JDR 3rd Fund is a private, nonprofit corporation established in 1963 by John D. Rockefeller 3rd to support activities important to human welfare. Its current activities fall into two categories: the Asian Cultural Program and the Arts in Education Program. The former is concerned with Asian culture and Asian-American cultural relations. The latter is concerned with the arts as part of general education in the public schools. Its primary activity is supporting pilot projects which are intended to serve as models. Various types of schools (urban, suburban, rural) are potential recipients of support, especially if they already have outstanding programs in one or several of the arts and if they are part of networks which allow ease of dissemination.

The major focus of the Arts in Education Program thus far has involved the University City, Missouri, school system in a three-year project whose purpose is the development of instructional packages, each using several arts and a variety of materials. The intention is not to develop a separate arts curriculum or amplify the special art and music courses. The program is directed toward interdisciplinary arrangements, the integration of the arts into the existing curricular structure, and towards discovering new ways of developing perception in students. The idea is to move away from separate disciplines, to make the arts and humanities relevant in relating all subject fields. The approach includes the study of man, his ideas, his history, and the work of his hands, developing in students an understanding of how the arts are involved in all of man's life. Some long-range K-12 thinking is operative (in theatre), but a proliferation of activities has been encouraged.

The education goals of the University City program, subject to revision, were at one time described as follows:

> "1. The student will be able to:
> perceive the aesthetic qualities in his environment through all his senses and be able to express them in verbal and nonverbal terms;
>
> develop an aesthetic criterion for observation and discrimination in his environment;
>
> develop perceptual skills and capacities for expressing them by involvement in the arts experience.
>
> "2. The student will be able to:
> identify the components in the art object or event and explain how each component contributes to the art form;

> justify his aesthetic judgments based on a relevant criteria;
>
> develop a language which has its basis in arts related terms.
>
> "3. Using the art forms or events as a basis, the student will be able to:
> identify and describe aspects of a culture and relate them to himself and his world;
>
> perceive the role of the artist and art object within a society;
>
> examine the past and present developments in the literary, performing and visual arts;
>
> understand how the arts function to maintain or transform a culture; and
>
> consider an aesthetic criterion as a part of the decision-making process."[1/]

The project has made use of the Woodruff model for developing instructional packages and is aware of past research, current materials, the importance of behavioral objectives, and evaluation.

The variety of activities sponsored by the University City Project are described by Kathryn Bloom as follows:

> "Some approaches used are built on experiments already under way such as the integration of art, music, literature and history in American studies. Other approaches required new staff resources; this is typified by the introduction of creative dramatics as part of the total learning situation in the grades. Other approaches involve major changes, and include examples such as these:
>
> ...Primary level children produced their own circuses for an audience of fellow students and parents, becoming acquainted with circus music, the way famous artists have seen this subject, making their own drawings and paintings, and learning many of the elements of a theatrical performance.
>
> ...Sixth grade teachers and students experimented with a multi-media exploration of the sights and sounds of nature in an effort to broaden and deepen a familiar aspect of the science curriculum: nature study.

...Drawing upon the collection of the City Art Museum of St. Louis, an intermediate level social studies unit investigated the political, social, religious and personal connotations of African art.

...A junior high unit entitled 'Re-Designing the Community' studied the aesthetic choices, conscious and unconscious, that had been made by people in creating this particular suburban environment. Students made detailed plans for improving it.

...High school students made the artistic and historical judgments necessary for planning a 'present-day time capsule'.

...A 'portable sensory environment' was developed to the model stage and production of a full-scale prototype was begun. It is a tent-like structure under tension which may be set up in a classroom. Manipulable in three dimensions by children, it will allow them to learn the fundamentals of shaping an environment for a specified use."[2]

According to the June 15-September 15, 1969, Quarterly Report,[3] additional activities are being undertaken, such as studies of the machine and of folktales at the primary level; developing aesthetic criteria, studying industrial design, and communicating mood at the intermediate and junior high levels; and communicating through advertisements at the senior high level. "A comprehensive theatre arts curriculum for K-12, including development of creative dramatics and improvisational movement, is being formulated." Environmental studies, art appreciation, trips to concerts, and an experimental kindergarten emphasizing creativity are also operating.

These activities and their success has been made possible by training cadres of teachers in the summer months. At the outset of the program, 24 teachers underwent an extensive four-week training period in the summer, with 66 additional teachers participating in a three-day program just prior to the beginning of the school year.

The evaluative aspects of the program are of primarily two types. First, case study analyses of the children are made by teachers, the arts resource team and the director of the program. Other contributions to case study records might include visitor's comments, surveys of participating and nonparticipating children, attitude and value scales, and interest inventories. Also considered as evaluative aids are frequency counts of students' visits to concerts and museums, and questionnaires to obtain a survey of students' voluntary pursuit of art interests. Second, pre and posttests were to be given in the classroom, and standardized tests used to determine the effect of the innovative program upon various subject matter areas.

Hausman notes the variety of approaches typical of the entire JDR 3rd Fund:

> "One project has concentrated to a much greater extent upon the classroom teacher as an agent for affecting change....
>
> Another project is placing greater emphasis upon developing instructional packages and curriculum models....
>
> Still another project is building upon an existing arts program. Teachers and students have already developed patterns for utilizing exhibitions, concerts, plays, and other cultural events as part of the school program...."[4]

Nevertheless, the projects have several points in common:

> "Each project was built upon a perceived need of the school for making the arts integral to education. Each situation is one in which there is community acceptance and a long term commitment in this direction. Each draws heavily upon its professional art community--painters, sculptors, musicians, poets, dancers, composers, critics; each elicits and channels the talents and interests of laymen in the community wherever feasible. In addition, each project has a built-in provision for description, documentation, and evaluation of its efforts."[5]

The importance of the JDR 3rd Fund lies in its willingness to sponsor a wide variety of approaches to teaching in the arts. Although the development of carefully sequenced, long-range programs is important (the Fund itself sponsors such programs), so also is experimentation is a multitude of settings. Should long-range curricula emphasize creativity, listening and analysis, performance, or historical study? The JDR 3rd Fund, by sponsoring projects in all of these areas, will provide researchers with empirical information regarding advantages, disadvantages, student capability, and response. Such information will be invaluable.

For further information and materials, write:

Kathryn Bloom, Director
Arts in Education Program
The JDR 3rd Fund
50 Rockefeller Plaza, Room 1034
New York, New York 10020
Telephone (212) 765-2323

Also:

Stanley S. Madeja
Project Director
The Arts in General Education
School District of University City
University City, Missouri 63130

1. Stanley S. Madeja, Project Director, "The Arts in General Education," second draft copy (to be revised), School District of University City, Missouri, n.d., mimeo, p.6.

2. Kathryn Bloom, "Informal Notes on the Development of Pilot Projects," New York: The JDR 3rd Fund, mimeo, September 1969, pp.4-5.

3. "Review of Summer Workshop," excerpted from Quarterly Report, June 15-September 15, 1969, / School District of University City, Missouri: The Arts in General Education Project_/, mimeo, 11 unnumbered pages.

4. Jerome J. Hausman, "Consultant's Handbook," New York: The JDR 3rd Fund, mimeo, September 1969, p.2.

5. Ibid.

CEMREL

The Central Midwestern Regional Educational Laboratory, Inc., is a private corporation supported in part as a regional educational laboratory by funds from the U.S. Office of Education. The Laboratory employs experts to write teaching materials in the arts, sponsors sessions on aesthetics at appropriate professional conventions, publishes papers from those sessions, and in addition commissions the writing of papers pertaining to various aspects of aesthetic education. The major publication of CEMREL to date is a statement of its philosophy in approaching the arts: Draft of the Aesthetic Education Program, Basic Program Plans, revised February, 1970. The philosophy is that the arts are means through which people intentionally give order to qualities of sense and form, and without this order, aesthetic experiences are impossible. However, the philosophy includes response to and understanding of those qualities of sense and form in both arts and nonarts. Therefore, emphasis is to be placed upon recognition of the aesthetic elements in objects, more than upon producing or recognizing art objects as such. The first premise is that in an aesthetic experience, one perceives the integral interrelationships between the form and content of the experience, and that it is valued for itself. The second premise is that the sensitivities and capabilities can, and should be trained in the school.

One of the major documents of the program deals with establishing a systems approach to developing materials. The evaluation section of this document is not innovative, it discusses critiquing sessions, classroom experiments, reviews by the staff associates, pilot testing, and field testing, but offers no creative approach to the difficult problem of evaluation in the area of aesthetic learning. This fact is mentioned in the light of the generous funds given to evaluation in CEMREL. The assessment project to develop evaluative schemata in 1968-69 provided the sum of $35,000 from CEMREL, and a second grant of $35,500 was made to expand and accelerate this work.

The criteria for developing instructional packages include a substantive base in one or more of the arts, plus an attempt to involve all the arts in the curriculum. Where feasible, the inclusion of more than one subject matter area in the arts curriculum is felt to be desirable. In examining the materials thus far published by CEMREL, a strong emphasis on elements can be seen. For example, one published set of materials is a sixth grade unit on photography: the students set up the darkroom facilities and learn the practical processes of making prints, developing pictures, and so on; minimal emphasis is given to aesthetic or artistic principles and their general application. Another example is the Powell Hall Symphony Project for eighth, tenth, and eleventh grades. The objective was for the student to discern that the sound he hears is produced by many different instruments, that the instruments can make other kinds of sounds, and that the composer uses these sounds to make rhythms, melodies, and harmonies, all of which go together to produce the composition the student is hearing. Basic questions, which the students were to consider in advance, were (1) which instruments should be mentioned in explaining the development of sound-making devices, and (2) in what terms and what context should the structure of music be explained. Using these, the project presented instruments from the beginning of time, from African percussion instruments to the Moog synthesizer, as well as melody, rhythm, and harmony, and styles of music from Gregorian Chant to the Twentieth Century Symphony. The materials demand specific answers from students, such as quality of voice (harsh or gentle), singer's intonation, whether the music matches the meaning of the words, whether the voice and the accompaniment are together. Similar specific answers are sought in regard to rhythm, melody, and harmony, whether the discussion concerns contemporary rock music or music of the 16th Century. The question of how the composer created the feeling of excitement in the music is on a more complex level, but even here the answers are expected to be in terms of the rhythms, accents, harmonies, and changes. Follow-up assignments are fairly traditional; usually the material is integrated with English.

CEMREL materials place noticeable emphasis upon serving the other subject matter areas. The sixth grade may be studying Greek mythology and the hierarchy of the Greek gods, through drama and athletics and language arts. Amplifying this may be musical compositions based upon the myths, treatment of a particular mythological theme by painters from various periods, musical scales from the time of the Greeks, and similar items.

Of the CEMREL publications, some of the more general are listed below.

Defining Behavioral Objectives for Aesthetic Education: Issues and Strategies for their Resolution. David Ecker, Professor of Art Education, New York University.

Education and Aesthetic Method, Nathaniel Champlin.

The Year 2000 and Aesthetic Education: Toward a Perspective on Contemporary Curriculum Development and Planning, Ralph Smith, Professor of Aesthetic Education, University of Illinois.

How to Think in Other Categories: the Problem of Alternative Conceptions in Aesthetic Education, David Ecker.

Aesthetic Education in Social Perspective, Francis T. Villemain.

Guidelines, Curriculum Development for Aesthetic Education, Manuel Barkan, Laura Chapman, Evan Kern.

Write: Dr. Stanley Madeja
Central Midwestern Regional Educational Laboratory, Inc.
10646 St. Charles Rock Road
St. Ann, Missouri 63074
Telephone (314) 429-3535

Educational Research Council of America

Humanities-for-All Program

The Educational Research Council of America, located in Cleveland, Ohio, formed in 1959, has as a major goal the development of long-range curricula in several fields, including mathematics, social science, science, reading, and physical education. One of its projects is the Humanities-for-All Program which is attempting to produce a K-12 curriculum. Thus far, four volumes have been produced, all dated 1968. At one time, tentative materials were prepared for grades 7-12, but these are no longer available.

The K-3 volumes are teachers guides. Learning experiences are suggested, each with a clearly stated objective, and materials and resources are listed. Learning experiences are grouped around topics. For example, "Volume 1 contains some fifty suggested learning experiences, grouped in four units focused on Fall, Halloween, Winter, and Christmas."[1/]

Volume Two has the following objectives, (The child will be led:)

1. To take pleasure in identifying himself or herself with an animal or performer in a circus.

2. To search for and find the happy and sad colors in the exemplars used in this learning experience, the exemplars being Two Clowns by Rouault and The Circus by Seurat.

3. To discover the delight of humor in paintings, music, and poetry. To realize that sometimes music moves in skips and to find instances of this movement in music exemplars included in this learning experience. Here the exemplars are "Gigue" from Suite No. 3 in D Major by Bach, "Trot Pony Trot", and "Looby Loo".

4. To become aware of the circular movement suggested by the following exemplars: poems, "Ring Around the Rosy", "Merry-Go-Round", "A Carrousel", and "Carnival of the Animals, St. Saens".

5. To develop an elementary understanding of the idea of sequence events and its importance in stories.

6. To discover that the perception of the size of an object is dependent upon the size of the object to which it is compared.

7. To associate the idea of the physical growth of seeds in plants with the growth and development of a musical melody.

8. To identify himself or herself with some of the characters in stories and poems.

At least the first five of the above objectives pertain to unit 5, "The Gaiety of the Circus and the Zoo". Section A (circus) presents nine learning experiences, each of which is divided into objectives, materials needed, motivating activity, teaching activities, follow-up, and enrichment. For example, learning experience seven has the following objectives. "To develop an elementary understanding of the idea of sequence of events, and its importance in stories" and "To relate this elementary understanding of sequence to a circus performance."[2/] Materials needed include several stories, poems, songs, and a painting, plus painting materials, such as paper, crayons, scissors, and paste. The Motivating Activity is stated: "Ask the children: Would you brush your teeth before you ate some candy, or after? Why? Tell them that you have some stories, songs and poems that also follow a certain natural order: first things first, second things after that, and so on."[3/] Teaching Activities include reading a story, asking to inculcate the idea of sequence, noting that a parade is the first event at the circus, and pointing out that music is always part of the parade. At this point, Picasso's Three Musicians is displayed, and questions about the instruments and colors are asked. The students then try their hand at constructing cubist painting by cutting shapes and pasting.

Several songs are introduced, instruments are identified, high-low discussed, rhythms clapped, dramatization and movement suggested. The teacher is encouraged to point out that each circus act has a beginning, middle, and end. A story is read, and students are asked to discuss events which might have occurred before the actions in the story began. The concept of sequence is further reinforced by having students dance to a song and discuss the sequence of their dance movements.

Early in Volume Four, although many interesting activities are suggested, there is a certain disconcerting emphasis on external values to the exclusion of concepts directly related to artistic elements and form. The students are not asked to discuss color relationships, scale and proportion, or shapes, and nowhere is the music used as anything but a background stimulant. [Imagination is stimulated, but there are no skills or concepts for further growth].

It is only fair to point out that some of this is remedied in subsequent units. For example, in learning experience eight, the teacher is directed to:

"Show the picture 'I and My Village' by Marc Chagall. Talk about the way the artist has depicted his village. Did he see it that way? Talk about dreams and how they are sometimes hazy and unclear. Perhaps the artist dreamed about his village and this is what he saw.

Discuss some of the things that he remembers about his village--the shapes he has used to draw them, the colors, the expressions. Point out how by arranging blocks of colors, the artist has made a design of his impressions of the village.

Suggest to the children that they make a picture using a similar technique."4/

And, in learning experience nine:

"Compare the dreamy feeling of the unicorn tapestry with the fantasy of Chagall's 'I and My Village'. Both paintings give the impression of weightlessness; the objects seem to float, toys of the artist's whimsical imagination. In Chagall's painting, the bright colors create a fantasy world; the dark background of the unicorn gives the tapestry the aura of an enchanted forest."5/

Objectives for Volume Three are that the child will:

1. Begin to value the love he receives from his family.
2. Explore and take pleasure in the love he can give to his family.
3. Appreciate the color, shape, texture, feel and fragrance of goods.
4. Appreciate mother's efforts to provide the family meals.
5. Realize more fully that the house and home in which he lives is the very center of his protection.
6. Discover and enjoy human beauty.
7. Delight in heroes and tall tales.
8. Discover the feeling of nature.
9. Appreciate beauty in nature.
10. Discover the beauty that can be found in the unexpected.

Volume Four lists as its objectives that the child will:

1. Become aware of the fact that every human being has a mind of his own.
2. Explore the world of the imagination, wondering and make-believe, also fairies and tales of enchantment.
3. Discover the strength in nature and the things around us.
4. Discover the beauty in young and small things.

Volumes Three and Four were designed for the seven to nine year old child. Volume Four appears to be usable for children both below and above this age span.

The chief criticism to be directed at these materials is their lack of specific directions and information for the teacher. It is admirable that the teacher "cover the entire painting" in terms of its elements, but no guide or discussion is given as to what those elements are and how they are used in the painting. There are few answers to the many "guidance" questions. Very few teachers will have the ability to point out any but the most obvious concepts about the painting or the music. Most will need help in these crucial areas, and not enough is provided. Exhaustive analysis of works of art would not be appropriate at these early grade levels, but more could be done toward focusing upon the intrinsic qualities of the works used.

Criticism notwithstanding, the Cleveland K-3 curriculum developers have suggested an enormous amount of interesting ideas and materials. A real understanding of children makes itself felt throughout the four volumes. The Cleveland materials have much to offer and should be in the library of everyone interested in aesthetic education.

Sequential Programs in Art and Humanities, Grades 7 through 12

At one time, the Educational Research Council of America planned a series of six volumes to serve as an interim program for grades 7-12 while a long-range, cumulative, and sequential K-12 curriculum was developed. Subtitled "Resource Units for Secondary-School Teachers," they were to have been divided into three groups--Prelude to the Humanities (grades 7 and 8), Interlude in the Humanities (grades 9 and 10), and Postlude to the Humanities (grades 11 and 12). The Prelude volumes were to emphasize the inductive method, helping students to generalize from a wide variety of particular works of art. The Interlude volumes were to emphasize the deductive method, using generalizations as major premises. Knowledge of the Prelude materials was not to be considered as prerequisite to the Interlude volumes. Finally, the Postlude volumes were to emphasize chronology, especially key stylistic points in artistic evolution. Likewise, they were to be conceived as a separate entity.

The entire set of six volumes was to be produced between 1966 and 1972. According to the first of the Prelude volumes (red cover edition), the following were also available: Interlude, Volume 1 (yellow cover edition) and Postlude, Volume 1 (blue cover edition). The second Prelude volume (orange cover edition) and the second Postlude volume (white cover edition) were scheduled for the summer of 1967, and the second Interlude volume (green cover edition) for the summer of 1969. To this investigator's knowledge, only the red and yellow cover editions actually appeared. According to correspondence, "they were printed in limited quantity and distributed on an experimental basis."[6] They are no longer available.

Since the research staff has been depleted (Mr. Constant is a staff of one at the present time), chances are slim that the missing volumes will appear, that the two earliest will be reprinted, and even that the K-12 plans will proceed as rapidly as would be desirable.

The key features of the interim program were explained in a work entitled Sequential Programs in Arts and Humanities for a Restructured Curriculum (Grades 7-12). Despite the unavailability of the materials themselves, the approach suggested in the above-named publication is of sufficient merit to justify a brief description here. The final restructured curriculum would be divided into three great disciplines: math and the natural sciences, the social sciences, and the humanities. The concerns of the humanities are defined as follows. The major purpose of a humanities program is the individual's understanding of himself and control of himself. Man is the measure of things and events; the humanities will open windows inward towards man's own self.

Representing the best that man has thought, felt, and done, his search for meaning and purpose, the humanities enable one to (1) build a set of values and live in accordance with them; (2) know, understand, judge intelligently, and appreciate his own culture and the contribution of other peoples to a common cultural heritage; and (3) foster comprehension and appreciation for human diversity as it is reflected in the modes of thought, religious beliefs, and artistic expressions different from one's own.

The Greater Cleveland project used much of the philosophy of Professor Broudy, with a final outcome of enlightened cherishing. Exemplars are the heart of the learning experience, and most of the activities center on them. Some of the exemplars are used more than once, where they are appropriate to more than one area of learning. Repeated exposure is favored, as it gives pupils opportunity to discover and explore various facets of the work of art.

The course was described as follows:

" A separate course in the humanities required each year from 7-12. The course would meet 4-5 periods per week. The approach would be one of these:

a. A team of art, music, and literature-philosophy teachers would take a specific group of students and present the program as the team devises.

b. The course would be taught as specific segments--art, music, and literature-philosophy--in a twelve-week block."[7]

The recommended time is a minimum of two hours per week for grades 7-9 and two and a quarter clock hours per week for grades 10-12.

Write:
Michael Constant, Director
Humanities-for-All Program
Educational Research Council of America
Rockefeller Building
Cleveland, Ohio 44113

Telephone: (216) 696-8222

Footnotes

1. Educational Research Council of America, "Humanities-for-All Program: Spring 1968." brochure.

2. Educational Research Council of America, "Greater Cleveland Humanities-for-All Program: Level One, Stage A, Volume Two, Teacher's Guide," p. V-40.

3. Ibid.

4. Educational Research Council of America, "Greater Cleveland Humanities-for-All Program: Teacher's Guide, Volume 4," p. 53.

5. Ibid., pp. 88-89.

6. Personal correspondance from Michael Constant, Humanities-for-All Program, January 6, 1969.

7. Educational Research Council of America, Sequential Programs in Arts and Humanities for a Restructured Curriculum (Grades 7-12), Cleveland, March 1, 1966, p. 25.

New York State Department of Education*

The New York State Department of Education does not sponsor experimental projects and so is, in a sense, inappropriately included in this chapter. However, it has for many years sponsored the publication of curriculum materials in the arts; its publications in this area exceed in quantity and variety those of any other state department of education or any other private source. The majority of its publications in the arts pertain to a single area--dance, literature, art, or whatever. A list of these may be obtained by writing to the department. There are in addition a number of publications which focus upon the humanities or upon some combination of the arts. These are listed below.

> Forum on the Humanities, 1969. A series of nine articles on the importance of teaching the humanities, the unity of the humanities, and similar topics. Published as a thoughtpiece for times of public unrest; promoting an educational program built around live issues and problems, offering the opportunity to examine and select values with which youth can live in our society.
>
> Humanities I, 1968. This publication describes a model humanities program used in 17 school districts in New York state.
>
> Reencounter with the Performing Arts, reprinted in 1969. A report on the Second Performing Arts Convocation sponsored by the New York State Education Department in cooperation with the Lincoln Center for the Performing Arts, held in 1968.
>
> The Visual Impact of Writing. A demonstration project of the Division of the Humanities and the Arts at the Peter B. Coeymans Elementary School of the Central of Ravena, New York.
>
> Words, Sounds and Pictures about Music, 1968. A multimedia resource listing for teachers of music in grades 7-12. A preliminary guide for the integration of the performing arts into the ongoing curriculum in art, English, French, Italian, Latin, music, social studies. The integration is one of content and language of opera and theater.
>
> Nonwestern Music and Dance, 1969. A report of a state-wide conference on nonwestern music and dance.

Leon Karel

Professor Karel has been a leading force in the development of allied arts programs. He has developed a teacher-training curriculum in allied arts at Northeast Missouri State College, Kirksville, and will soon be serving as the new President of the National Association for Humanities Education. He is primarily responsible for the growth of allied arts courses in the Missouri public schools and has advised other state departments on their arts and humanities curricula. His numerous articles have not only justified a long-range aesthetic education curriculum, but have also offered practical suggestions for curriculum content.

---

*Write: Division of the Humanities and Arts; Bureau of Secondary Curriculum Development; State Education Department; Albany, New York 12224

Professor Karel has been kind enough to provide the Project with mimeographed copies of much of his work. These are listed at the end of this section, and are in the following paragraphs referred to by number in lieu of footnotes.

Among the concomitants of the allied arts curriculum, according to Dr. Karel, is the study of the "aesthetic method." This suggests that:

a. The student should learn about his senses....
b. The student should learn about his emotions....
c. The student should learn about creative thinking and be encouraged to practice it....
d. The student should learn about value-judgment.... (2: 6-8)

Implementation of the allied arts program entails creative work, performance, and the elemental, historical, and philosophical study of the arts. (2: 9-15)

Seven ways of presenting the allied arts are distinguished:
(1) By comparing their common principles.
(2) By discovering their differences.
(3) By investigating their elements.
(4) By discussing their organization.
(5) By discussing their media.
(6) By discussing their styles.
(7) By showing the student how creativity operates. (3: 2-5)

These approaches have been encountered again and again in the present Project--creativity, principles common to the arts, elements, media-form-content, and style. The only major approach to subject matter that is missing from this list is that of performance (re-creation of the works of others in music, theater, and dance.) On this matter, Dr. Karel comments elsewhere:

> The once laudable aim of understanding-through-performance has too often been turned into a performance-for-public-entertainment program.
>
> A return to the original purpose would have the youngsters playing, singing, acting, or dancing only in order to learn. (2: 12)

That is to say, the acquisition of performance skill has as its primary goal the understanding of artistic concepts, although skill development for its own sake is not ruled out entirely.

Within the general music program:

> A performance course...must be incorporated into regularly scheduled groups or classes....Such a course would have as its

> basic purpose the heightened appreciation and understanding of music through performance. Emphasis would be placed on providing the skills necessary for music-making as personal satisfaction. The ability to read music, and to sing or play one's own part would be high on the list of desirable outcomes. (2: 12)

Regarding the long-range program, Professor Karel has suggested the following as a possible schedule:

GRADE*	COURSE	PURPOSE
K, 1, and 2	No set course. Broad and continuous exposure to the arts in all forms.	To provide the background of experience in the arts needed by all children for mental growth. Future student development will depend on this initial phase.
3 and 4	Experiments in the Arts	To allow the child to manipulate the mediums: get the feel of painting, dancing, acting, singing, playing, etc.
5 and 6	Creating in the Arts	To help the child learn to think in creative patterns with emphasis on the arts. Painting, writing, or composing may share with problem solving as a means of practicing creativity.
7, 8, or 9	Allied Arts (a two-semester course, offered only once)	To systematize the basic principles of the aesthetic area, survey the various art fields, and incorporate into the student's knowledge a study of sensory and psychological factors.
10, 11, or 12	Humanities (a two-semester course offered only once)	To present the arts in their historical and philosophical context.

*Any of the above grade levels might well be moved up or back one notch, depending on the local situations. (2: 14-15)

The outline demands very little in new curriculum time. A K-6 program is already operative in many schools, and the K-6 activities recommended here can be encompassed within the present time schedule. The Allied Arts course can replace the general art and general music courses at the junior high level. Only the Humanities course (10, 11, or 12) requires new curriculum time, and, even here, time has been allotted in many schools.

Elsewhere, Professor Karel speaks about a K-12 curriculum on four levels (early grades, middle grades, junior high school grades, and senior high school grades). (5: 16-20) He does not specifically recommend that the one-year junior and senior high school courses be extended to three years each, but he would probably not oppose the development of such a 7-12 curriculum. Referring to the high school years, he does, however, suggest that:

> This fourth level approach will probably be beyond some students, or lie outside their interests. Therefore, it should be elective but given to all who choose to try it. (5: 19)

Not content with philosophizing, Professor Karel has produced two major practical guides to the allied arts. The curriculum guide (12) is organized as follows:

I Basic Questions; Subject; Function
II Medium
III Elements
IV Organization (Form and Genres)
V Creativity; Historical Styles; Judgment

Avenues to the Arts (13), a student text for a one-year allied arts course, is structured in the following way:

I Learning About the Arts; Meaning
II Visual Arts--Elements
III Music--Elements
IV Speech and Literature--Elements
V Structure; Meaning
VI Other Arts--Elements
VII Perception; Creativity; Problem Solving
VIII Judgment

It would be unfair to criticize these two major works without remembering that neither is intended to serve for a total, long-range program. Neither presents all of the knowledge and experience that Professor Karel would consider important for public school students. The curriculum guide is intended for use in conjunction with other texts or as a reference, and Avenues to the Arts is intended for only a one-year course. Within the long-range scheme envisioned by Professor Karel, both works are most appropriate for the grades 7, 8, or 9 course in Allied Arts. Critics of the works should remember that this course is preceded by creative activity in the media and followed by a humanities course.

Nevertheless, perhaps the major criticism that can be levelled at both of the above works is that they over-emphasize the study of elements in the arts. Rarely does the student concentrate on a major work of art for an extended period of time. Musical excerpts and even whole movements or pieces are used to illustrate concepts, but the emphasis is almost always on the concept rather than on the piece. The concern with elements also tends, by extension, to become a concern with terminology. For example, the student is confronted in Avenues to the Arts with such esoterica as phonetic terms (fricatives, plosives) and definitions of figures of speech (litotes, prosopopoeia, synecdoche).

This tendency to concentrate on concepts and terms to the exclusion of works is apparent in the film (and television) chapter. Nowhere is the student directed to outstanding films, such as The Passion of Joan of Arc, Potemkin, The Red Desert, or Shame. Although the book clarifies many concepts about film, the student never sees how this knowledge is used in judging quality. He does not develop the whole range of his critical capacity by focusing on major works, but rather tends to develop ideas about the arts through isolated intellectual exercises. He might be able to list the various techniques of cutting, but will he still prefer fifth-rate movies to Ivan the Terrible? To what extent will he be able to discuss a film in relation to the history of ideas or as an exploration of universal human problems? Will he even be able to judge the adequacy of the techniques to the intended expression? Surely, all of this cannot be delayed to the humanities course which is to follow.

These works, except for the occasional chapters on creativity and meaning, represent an almost pure example of the elements approach, in this case applied to all of the arts at once. Whenever the elements approach has been encountered, the advantages of categorizing seem to be accompanied by the disadvantages of ignoring "the work itself". The elements approach ignores many of the really important matters in the arts. It requires a culmination which only the study of masterworks seems to provide.

The above criticism notwithstanding, both the philosophical and practical works of Professor Karel have served to organize the domain of aesthetic education and to point out key ideas for content. His justifications for the study of allied arts are elegant and organized, and his practical contributions display a breadth of understanding which encompasses even such neglected areas as domestic architecture, urban planning, and the film. He has also developed an extensive number of tests and other evaluative devices, an area usually neglected. His text, curriculum guide, and articles contain a wealth of ideas and material.

Write: Dr. Leon Karel
Fine Arts Department
Northeast Missouri State College
Kirksville, Missouri 63501

Writings of Leon Karel:

(1) "The Humanities and the Allied Arts" (includes "Knowledge Classification in Allied Arts"--a brief attempt to relate specific questions about the arts to Bloom's Taxonomy; and a bibliography for related arts) (18 pages, mimeo).

(2) With Ira P. Schwarz, "Building a Curriculum in Related Arts" (15 pages, mimeo).

(3) "The Place of the Arts in the Secondary School" (6 pages, mimeo).

(4) "The Growth of the Related Arts Course in the Secondary Schools" (a speech delivered to the National Council of Teachers of English, Lincoln Center, New York City, October 1966) (14 pages, mimeo).

(5) "The Arts--Humanities in the Public Schools and School District Organization" (January 5, 1968) (available from Ralph D. Purdy, Project Director, The Great Plains School District Organization Project, 411 South 13th Street, Lincoln, Nebraska 68508) (26 pages, mimeo).

(6) "The Allied Arts: Who Shall Teach?" (8 pages, mimeo).

(7) "Teacher Education in the Related Arts" (an address presented to the Music Educators National Conference, Commission on Music in Higher Education, Kansas City, Missouri, March 18, 1966) (13 pages, mimeo).

(8) "Aesthetics and Allied Arts: Certification in Allied Arts" (description of the allied arts major at Northeast Missouri State College) (3 pages, mimeo).

(9) "Master of Arts: Allied Arts Major" (description of the proposed, and probably approved, master's degree in allied arts at Northeast Missouri State College) (3 pages, mimeo).

(Copies of 8, 9, and other similar material available from Dr. Dale Jorgenson, Head, Division of Fine Arts, Northeast Missouri State College, Kirksville, Missouri 63501)

(10) "The Allied Arts: A Lecture--Demonstration" (1 page, mimeo).

(11) "A New Role for Music," The Instrumentalist, Volume XIX, Number 3 (October 1964), pp. 44-45.

(12) With Alfred Sterling, The Allied Arts: A High School Humanities Guide for Missouri, Marceline, Missouri: Walsworth Publishing Company, 1963 (198 pages) ($4.).

(13) Avenues to the Arts, Kirksville, Missouri: Simpson Publishing Company, 1966 (331 pages) ($6.85).

(14) "The Arts and Man 200," syllabus (32 pages, mimeo).

(15) "The Arts and Man 201," syllabus, (52 pages, mimeo).

(16) "Problems in Teaching of Allied Arts 601," syllabus (17 pages, mimeo).

(Copies of 14, 15, 16, and other syllabi are available for a nominal fee from an agency (stenographic service?) at Northeast Missouri State College. Write to Professor Karel or to the Bookstore for further information.)

Most of the mimeographed material listed above has been published and can be found in standard journals.

CHAPTER IV

THE CONTRIBUTIONS OF HARRY BROUDY TO AESTHETIC EDUCATION

Harry S. Broudy is a Professor of the History and Philosophy of Education at the University of Illinois where he has been teaching since 1957. In addition to presiding over courses such as the history of educational thought and social foundations of education, he has, for some time, taught a course in the foundations of aesthetic education. For many years, he has been concerned with the absence of a coherent program of aesthetic education in the public schools, and he has devoted many of his publications to exploring the foundations of such a curriculum. In addition, he has served in other capacities, such as consultant to various curriculum development projects. Since Professor Broudy has been such an important participant in the current concern with aesthetic education as well as the leading exponent of the exemplar approach, with which this report deals, this chapter will briefly survey his principal ideas for teaching the arts.

Professor Broudy has commented, at sometime or another, on a wide variety of major issues in education and has brought to bear on his commentaries the wisdom of a liberally educated philosopher. He is somewhat in the tradition of liberal education advocates, such as Adler and Hutchins, but he is also a professional philosopher of education. The fundamental philosophical point of view with which he associates himself is that of realism, the main characteristic of which is "a belief in some kind of thoroughgoing objective anchorage for the enterprise of thought, conduct, and education."[1] Realists "reject any thoroughgoing relativism, whether it be cultural, intellectual, esthetic, or moral."[2]

The major aim of the school, for Professor Broudy, is the promotion of the good life.[3] He is not blind to the fact that most people do not have time to truly pursue the liberal education which is a prerequisite for living on a fully human plane, and he speaks eloquently of the problems involved.[4] Nevertheless, the promotion of self-cultivation remains the primary purpose of the school.[5] The continued reaction to "a variety of social imperatives"[6] will not solve the central problem of self-cultivation.

Realists hold that there is a set of knowledges, key ideas, and learning arts that everyone should possess. Their major problem is "to translate this into a program that does not do violence to individual differences in abilities and interests."[7] In Democracy and Excellence in American Secondary Education, he and his colleagues propose a curriculum of general education, devoid of electives, for grades 7-12.[8] They outline the total educational program in the following way:

Symbolics of information: English, foreign language, and mathematics as skills and as sciences.

Basic sciences: general science, biology, physics, and chemistry.

Developmental studies: (I) evolution of the cosmos, (II) evolution of social institutions, and (III) evolution of man's culture.

Exemplars: art, music, drama, literature.

Molar problems: typical social problems.[9]

The study of the arts, in this program, is not relegated to the periphery of the curriculum but rather occupies a prominent place. Exemplar study is the major vehicle for the attainment of objectives in the domain of value education, for it has transfer potential effecting not only judgment in the arts, but also general ability to discriminate.

The recommendation that art and music be studied via exemplary works is clearly related to the traditional teaching of literature and represents "a return to the classical humanistic curriculum."[10] The study of stylistic periods, genres, and form, which Professor Broudy speaks about so frequently, is also common to literary study. Yet, his proposal is revolutionary to the extent that, in music and art, it calls for an intense general program in contrast to the current preoccupation with specialized performing groups.

Since exemplars are the focal points of the total aesthetic education curriculum, they carry a great burden and must be chosen carefully for optimum teaching value. Professor Broudy has often concerned himself with criteria for their selection. For example, they must usually be great as well as good, have "significant form,"[11] bridge important periods,[12] and display the ethos of an age.[13]

However, their very virtues, "subtlety, scope, and complexity," make them unsatisfactory at beginning levels of instruction.[14] The school "cannot expose the immature pupil to anything and everything."[15] It is difficult "to get the young to appreciate works of art that do not resonate with their life needs" and "to use serious art to age these life needs by imaginative means," yet such are the eventual tasks of exemplar study.[16]

Since exemplar study is an activity for the later years of the public school and is, in fact, a culmination, Professor Broudy suggests preliminary and complementary activities. Knowledge about exemplars will be encountered in the "developmental studies" section of the curriculum in connection with history. For example, the names of noted artistic personalities and their historical position will probably be achieved before the study of exemplars takes place.[17] Performance activity is not ruled out but is used as a means toward appreciation, rather than a goal in itself.[18]

The justification for many of Professor Broudy's recommendations comes from his comprehensive knowledge of aesthetics. Since he feels that many educational issues can be validated only by pushing them to their philosophical roots, he has extensively explored the philosophy of art. His careful discussions of aesthetic meaning are cases in point.[20]

His notion of connoisseurship is also central to his proposals for aesthetic education. Expert opinion serves as the basis for the choice of exemplars, and one man's taste is not equal to another's. While everyone may be entitled to his own opinion about works of art, the judgments of the least knowledgeable are not thereby of greater value than those of the specialists. There are objective grounds for preferring one art object to another, and men with critical capacity are able to traverse the ground with greater ease than the untutored. Indeed, the development of critical capacity in students is the major goal of aesthetic education and of the exemplar study which is its fundamental focal point.

Professor Broudy's proposals for aesthetic education have yet to be tried extensively in the public schools. However, the exemplar approach may well turn out to be the single best solution for the long-range program now contemplated in many circles. While other approaches may be occasionally used in supplementary fashion, the focus of masterworks provides an essential structure, the lack of which has been so long desired by professional music and art educators. Considering the fact that Professor Broudy is not himself a professional musician or artist, his interest and efforts for the arts are unusually systematic and valuable. Specialists in teaching the arts are in his debt for the direction and justification that he gives to their efforts.

References

All works cited are by Professor Broudy, sometimes in collaboration with others.

[1] "Realism in American Education," School and Society, Volume 87, Number 2145 (January 17, 1959), p. 11.

[2] Ibid.

[3] Building a Philosophy of Education, second edition (Englewood Cliffs, New Jersey: Prentice-Hall, 1961), chapter 2.

[4] "Liberal Arts and Liberal Education," in Paradox and Promise (Danville: The Interstate Printers and Publishers, 1961), 1967 reprint, pp. 49-60.

[5] Building a Philosophy of Education, op. cit., chapter 2.

[6] "Planning for Excellence," in Paradox and Promise (Danville: The Interstate Printers and Publishers, 1961), 1967 reprint, p. 167 or "Planning for Excellence," The Educational Forum, Volume 26, Number 1, Part I (of only I, however) (November 1961), p. 73.

[7] "Realism in American Education," op. cit., p. 13.

[8] With B. Othanel Smith and Joe R. Burnett, Democracy and Excellence in American Secondary Education (Chicago: Rand McNally, 1964), p. 244.

[9] Ibid., p. 247.

[10] "Aesthetic Education in the Secondary School," Art Education, Volume 18, Number 6 (June 1965), p. 30.

[11] Democracy and Excellence in American Secondary Education, op. cit., p. 225.

[12] "Contemporary Art and Aesthetic Education," The School Review, Volume 72, Number 3 (1964), p. 408.

[13] "Aesthetic Education in the Secondary School," op. cit., p. 28.

[14] "Educational Theory and the Music Curriculum," Music Educators Journal, Volume 51, Number 2 (November-December 1964), p. 34 (from a 1960 speech).

[15] "The Case for Art Education," Art Education, Volume 13, Number 1 (January 1960), p. 19.

[16] "Aesthetic Education in a Technological Society: The Other Excuses for Art," The Journal of Aesthetic Education, Inaugural Issue (Spring 1966), p. 18 (page 7 in the original lecture of 1962).

[17] Democracy and Excellence in American Secondary Education, op. cit., p. 229.

[18] "Educational Theory and the Music Curriculum," op. cit., p. 145.

[19] Building a Philosophy of Education, op. cit., p. 18.

[20] See for example, "The Structure of Knowledge in the Arts," in Stanley Elam (editor), Education and the Structure of Knowledge (Chicago: Rand McNally, 1964), pp. 75-106. Reprinted in Ralph A. Smith (editor), Aesthetics and Criticism in Art Education (Chicago: Rand McNally, 1966), pp. 23-45.

Chronology of Writings by Harry S. Broudy

This is undoubtedly not a complete list of Professor Broudy's works. He is a prolific writer, and his articles appear in many different journals. In addition, they are often reprinted.

The best source for a list of Professor Broudy's writings is the University of Illinois' annual Publications of the Faculty. Issues covering January 1, 1957 through December 31, 1968 have been checked. In the case of Professor Broudy's works, titles are occasionally in error and page references usually extend one page further than they should. The original word of some of the abbreviations is often difficult to infer.

Items have been listed under the date of their earliest appearance. Thus, an article published from a speech appears under the year that the speech was delivered, rather than under the year of publication. However, see references appear under the publication year.

Entires marked by an asterisk have not been seen by the compiler.

1940

*With W. C. Seyfert, Massachusetts Youth Study, The Commonwealth of Massachusetts, 1940.

1951

"Some Duties of a Theory of Educational Aesthetics," a paper delivered at the annual meeting of the Philosophy of Education Society, February 1951. Published in Educational Theory, Volume 1, Number 3 (November 1951), pp. 190-198.

1954

First edition of Building a Philosophy of Education, See 1961.

1955

*"How Philosophical Can Philosophy of Education Be?" The Journal of Philosophy, Volume 52, Number 22 (October 1955), pp. 612-622.

1956

With Eugene L. Freel, Psychology for General Education. New York: Longmans, Green, and Company, 1956.

"Teaching--Craft or Profession?" The Educational Forum, Volume 20, Number 2 (January 1956), pp. 175-184.

"Comments on The Problem of Universals in Philosophy of Education by George Burch." Both a paper by George Burch and this article were presented at a meeting of the Metaphysical Society of America at Fordham University on March 24, 1956. Burch's paper appeared in the July 1957 issue of Educational Theory. This article, Professor Broudy's reply, appeared in Educational Theory, Volume 7, Number 4 (October 1957), pp. 281-282.

1957

"Does Music Education Need a Philosophy?" an address delivered at the 1957 meeting of the Eastern Division of the Music Educators National Conference in Atlantic City, New Jersey. Published ("taken from the manuscript") in Music Educators Journal, Volume 44, Number 2 (November-December 1957), pp. 28-30. According to the MEJ, this article is also published by the PMEA News, official magazine of the Pennsylvania Music Educators Association.

*Review of Theodore Brameld, Towards a Reconstructed Philosophy of Education in Philosophy of Phenomenological Research, Volume 17 (1957), pp. 568-569.

"Comments on The Problem of Universals in Philosophy of Education by George Burch." See 1956.

1958

"A Realistic Philosophy of Music Education," in Nelson B. Henry (editor), Basic Concepts in Music Education, The Fifty-seventh Yearbook of the National Society for the Study of Education, Part I, Chicago: The University of Chicago Press, 1958, pp. 62-87.

"The Educational Claims of the Humanities," The Journal of Philosophy, Volume 55, Number 23 (November 6, 1958), pp. 987-997. Part of a symposium on Science 'Versus' Humanities in the School Curriculum: A Philosophical Analysis of the Present Crisis.

"American Problems and Russian Solutions" in Improving Science Programs in Illinois Schools, Urbana: University of Illinois Office of Field Service, 1958, pp. 19-36. Professor Broudy is also the editor of this 87-page document, with W. O. Stanley and R. W. Burnett.

*"Is There a Royal Road to Musical Enjoyment?" Pennsylvania Music Educ. News, Volume 20 (1958?), pp. 10-14.

*"A Philosopher Looks at Adult Education," Adult Education Monographs, Volume 4 (1958?), pp. 94-98.

"Comment on 'What Can Philosophy Contribute to Educational Theory?' by C. J. Ducasse," Harvard Educational Review, Volume 28, Number 4 (Fall 1958), pp. 297-299. Professor Ducasse's article appears on pp. 285-297 of the issue.

*Review of An Introduction to the Philosophy of Education by D. J. O'Connor, Philosophy and Phenomenological Research, Volume 18 (1958?), pp. 415-416.

*Review of Cultural Foundations of Education by Theodore Brameld, Contemporary Psychology, Volume 3 (1958?), pp. 342-344.

1959

"Realism in American Education," School and Society, Volume 87, Number 2145 (January 17, 1959), pp. 11-14.

*"The NCATE Statement on the Teacher Education Curriculum," Journal of Teacher Education, Volume 10 (1959?), pp. 107-112.

*Review of The Ideal and the Community by I. B. Berkson, Educational Theory, Volume 9 (1959?), pp. 62-64.

1960

"The Case for Art Education," Art Education, Volume 13, Number 1 (January 1960), pp. 7-8, 19. See also 1961 and Undated.

"Educational Theory and the Music Curriculum," an address sponsored by the Committee on Curriculum Study of the Indiana Music Educators Association and delivered on November 19, 1960 at Indianapolis, Indiana. Published, with questions and answers following the address, In Music Educators Journal, Volume 51, Number 2 (November-December 1964), pp. 32-36, 140-147. Reprinted, without questions and answers, in Bonnie C. Kowall (editor), Perspectives in Music Education: Source Book III, Washington, D.C.: Music Educators National Conference, 1966, pp. 173-184.

*With Katherine Agre, Case Studies for Social Foundations of Education, Danville, Illinois: The Interstate Printers and Publishers, 1960(?), (90 pages).

*"Dewey's Analysis of the Act of Thought," Bulletin of the School of Education, Indiana University, Volume 36, Number 1 (January 1960), pp. 15-26.

"New Problems and Old Solutions," Studies in Contemporary Educational Thought (Bulletin of Information, The Kansas State Teachers College of Emporia), Volume 40, Number 11 (November 1960), pp. 9-24. Reprinted as chapter 14 in Joe Park (editor), Selected Readings in the Philosophy of Education, second edition, New York: The Macmillan Company, 1963, pp. 318-339. The compiler has not seen the original of 1960.

*"Educational Theory and the Teaching of Economics," Teacher Education Quarterly, Volume 17 (1960?), pp. 59-69.

*"Democracy and Education as a Pedagogical Problem," Educational Theory, Volume 10 (1960?), pp. 40-50.

1961

Building a Philosophy of Education, second edition, Englewood Cliffs, New Jersey: Prentice-Hall, 1961 (410 pages). The first edition appeared in 1954.

Paradox and Promise, Englewood Cliffs, New Jersey: Prentice-Hall, 1961. Reprinted in 1967 by The Interstate Printers and Publishers in Danville, Illinois (176 pages). The following 15 essays constitute the volume:

1. Some Educational Paradoxes
2. A Surfeit of Freedom
3. The Burden of Leisure
4. Education for Leisure
5. Liberal Arts and Liberal Education
6. Anecdote with Pencils
7. Mirabile Dictu
8. Voluntary Segregation
9. Administrators and Professors
10. Laymen and Experts
11. Teachers, Strikes, and the Art of Payment
12. Those Godless Schools
13. Teaching Machines

14. The Other Excuses of Beauty
15. Planning for Excellence

Excerpts from Essay Number 7 are found in Ehlers and Lee (editors), Crucial Issues in Education. See 1964.

Essay Number 11 may be the same as the article by the same name in Proceedings, Philosophy of Education Society, 1961(?).

Number 15 was originally an address delivered to the convention of the Association for Supervision and Curriculum Development on March 13, 1961, in Chicago. The article appeared in The Educational Forum, Volume 26, Number 1, Part I (of only I, however) (November 1961), pp. 73-80, in a form which differs slightly from the version in Paradox and Promise.

The original sources of the other essays have not been seen by the compiler.

"Mastery," in B. O. Smith and Robert Ennis (editors), Language and Concepts in Education, Chicago: Rand McNally, 1961, pp. 72-85.

"A New Kind of Citizenship Education," an address delivered at the Summer Educational Conference, July 20, 1961, at Illinois State Normal University. Published in Teacher Education (Illinois State /Normal/ University), Volume 24, Number 3 (February 1962), pp. 11-18.

"Actual Entities and the Learning Process," Educational Theory, Volume 11, Number 4 (October 1961), pp. 217-227, 268. On Whitehead.

*"The Case for Art Education," Athene, Volume 10 (1961?), pp. 6-9. This is probably a reprint of the article of the same name which appeared in 1960. See also Undated.

"A Classical Realist View of Education," chapter 2 in Philip Phenix (editor), Philosophies of Education, New York: John Wiley and Sons, 1961, pp. 17-24. This article is erroneously entitled "Classical Realism" in Publications of the Faculty.

*"Teachers, Strikes, and the Art of Payment," Proceedings, Philosophy of Education Society, Volume 4 (1961?), pp. 66-75. This is probably the same as essay Number 11 in Paradox and Promise. See 1961.

*"Kierkegaard on Indirect Communication," The Journal of Philosophy, Volume 58 (1961?), pp. 226-233.

*Review of Israel Scheffler, The Language of Education in Philosophy and Phenomenological Research, Volume 22 (1961?), pp. 269-271.

"Planning for Excellence." See Paradox and Promise (1961).

1962

"Aesthetic Education in a Technological Society: The Other Excuses for Art," The First Annual School of Education Lecture, delivered May 17, 1962, at Cornell University, Ithaca, New York. Published in The Journal of Aesthetic Education, Inaugural Issue (Spring 1966), pp. 13-23.

*"Implications of Classical Realism for Philosophy of Education," in H. W. Burns and C. J. Brauner (editors), Philosophy of Education, Essays and Commentaries, New York: Ronald Press, 1962(?), pp. 252-263.

"To Regain Educational Leadership," Studies in Philosophy and Education, Volume 2, Number 2 (Spring 1962), pp. 132-158.

*"All the King's Horses," Phi Kappa Phi Journal, Volume 42 (1962?), pp. 15-23.

"Teaching Machines: Threats and Promises," Educational Theory, Volume 12, Number 3 (July 1962), pp. 151-156.

"The Education of Teachers of Teachers," an address delivered to a meeting of the Advisory Council of the Associated Organizations for Teacher Education at the University of Wisconsin, Madison, May 2-4. Published in The Journal of Teacher Education, Volume 13, Number 3 (September 1962), pp. 284-291.

"Reply to D. B. Gowin," Studies in Philosophy and Education, Volume 2, Number 1 (Winter 1961-62), pp. 48-51. Gowin had reviewed Professor Broudy's Building a Philosophy of Education, second edition (see 1961), on pages 39-48 of the same issue.

"A New Kind of Citizenship Education." See 1961.

1963

The Scholars and the Public Schools, Columbus: College of Education, The Ohio State University, 1964 (71 pages). Available for $1 from Publications Office, The Ohio State University, 242 West 18th Avenue, Columbus, Ohio 43210. These are the Boyd H. Bode Memorial Lectures of 1963. Lecture 1 is entitled "Education as a Field of Professional Study." Lecture 2 is entitled "Problems and Dimensions of Professional Study."

"The Relation of the New Curriculums to the Professional Status of High School Teaching," Journal of Secondary Education, Volume 38, Number 1 (January 1963), pp. 34-40.

"Historic Exemplars of Teaching Method," chapter 1 in N. L. Gage (editor), Handbook of Research on Teaching, Chicago: Rand McNally, 1963, pp. 1-43.

"Socrates and the Teaching Machine," Phi Delta Kappan, Volume 44, Number 6 (March 1963), pp. 243-246.

*Syllabus and Notes for Social Foundations of Education, Danville, Illinois: The Interstate Printers and Publishers, 1963(?), (92 pages).

"Can We Save Teacher Education from Its Enemies and Friends," in Strength through Reappraisal, 16th Annual Yearbook of the American Association of Colleges for Teacher Education, Washington, D.C., 1963, pp. 85-91. This is from the proceedings of the 1963 annual meeting in Chicago. It is also published in AST Newsletter, Volume 52 (1963?), pp. 22-29, which has not been seen by the compiler.

"Response to Presidential Address," Educational Theory, Volume 13, Number 4 (October 1963), pp. 271-274.

"Professor Kircher, Utopianism, and Learnability," Studies in Philosophy and Education, Volume 2, Number 4 (Winter 1963), pp. 350-355. Kircher had written an article entitled "Broudy's Educational Aspirations: Reality or Utopia?" in the previous issue (Volume 2, Number 3, Summer 1962), pp. 241-258. He was discussing Professor Broudy's "To Regain Educational Leadership" in Volume 2, Number 2.

1964

With B. Othanel Smith and Joe R. Burnett, Democracy and Excellence in American Secondary Education, Chicago: Rand McNally, 1964 (302 pages). An excerpt appears under the title, "The Exemplar Approach," in The Journal of Aesthetic Education, Inaugural Issue (Spring 1964), pp. 113-121.

"The Structure of Knowledge in the Arts," in Stanley Elam (editor), Education and the Structure of Knowledge, Chicago: Rand McNally, 1964, pp. 75-106. Reprinted in Ralph A. Smith (editor), Aesthetics and Criticism in Art Education, Chicago: Rand McNally, 1966, pp. 23-45.

"Contemporary Art and Aesthetic Education," The School Review, Volume 72, Number 3 (Autumn 1964), pp. 394-411.

"Aesthetic Education in the Secondary School," an address delivered to the third annual conference of the National Council of the Arts in Education, Oberlin College, September 4, 1964 (22 pages, mimeographed). This is not the same as the article of the same title which is listed under 1965.

"The Role of Analysis in Educational Philosophy," Educational Theory, Volume 14, Number 4 (October 1964), pp. 261-269, 285.

"Teaching as an Art," chapter 6, essay Number 8 in Henry Ehlers and Gordon C. Lee (editors), Crucial Issues in Education, third edition, New York: Holt, Rinehart, and Winston, 1964, pp. 340-343. This article consists of excerpts from "Mirabile Dictu," chapter 7 in Paradox and Promise. See 1961. Pages 344-345 include a chart by John Gauss entitled "Teacher Evaluation," a sample, humorous evaluation of Socrates. It is from the Phi Delta Kappan, Volume 43 (January 1962), back outside cover, and is included by the editors to illustrate the point of Professor Broudy's concluding paragraph.

*"The Uses of Cases and Television in Teaching Social Foundations," in Changes in Teacher Education, Washington, D.C.: National Education Association, 1964(?), pp. 341-347.

*"The Nature of Knowledge and the Uses of Schooling, Knowledge and the Curriculum, The Teacher as the Mediator of Knowledge," proceedings of a 1964 summer conference at Western Washington State College, Knowledge and Teacher, Volume 17, Number 3, 1964(?), pp. 49-81.

"Laboratory, Clinical, and Internship Experiences in the Professional Preparation of Teachers," an address delivered in Chicago on February 18, 1964, at the meeting of the National Laboratory School Administrators Association. Published in Ideas Educational, Volume 2, Number 2 (Spring 1964), pp. 5-14.

"Conant on the Education of Teachers," Educational Forum, Volume 28, Number 2 (January 1964), pp. 199-210. Also in The Teachers College Journal, Volume 35, Number 4 (January 1964), pp. 132-138. (Indiana State College, Terre Haute.) (The journal is now called Contemporary Education and the school, Indiana State University.)

"Educational Theory and the Music Curriculum." See 1960.

"The Exemplar Approach." See Democracy and Excellence in American Secondary Education (1964).

1965

With John R. Palmer, Exemplars of Teaching Method, Chicago: Rand McNally, 1965 (172 pages).

"Aesthetic Education in the Secondary School," Art Education, Volume 18, Number 6 (June 1965), pp. 24-30. This is not the same as the mimeographed paper of the same title which is listed under 1964.

"Music, Serious and Otherwise," address delivered at Week-end with Music, University of Nebraska, February 13, 1965 (11 pages, mimeographed).

*"Conflicts in Values," chapter 3 in R. E. Ohm and W. C. Monaghan (editors), Educational Administration-Philosophy in Action, Norman, Oklahoma: University of Oklahoma Press, 1965.

"Criteria for the Professional Preparation of Teachers," The Journal of Teacher Education, Volume 16, Number 4 (December 1965), pp. 408-415.

"Two Exemplars of Teaching Method," in James B. MacDonald and Robert R. Leeper (editors), Theories of Instruction, Washington, D.C.: Association for Supervision and Curriculum Development, 1965, pp. 8-17 ($2). The volume is devoted to papers presented to the ASCD in 1963-1964, but the article by Professor Broudy appears to be specially written for the volume. Portions adopted from the book with Palmer (above) and the chapter in Gage (editor) Handbook for Research in Teaching. See 1963.

*"Building a Philosophy of Vocational-Technical Education," in H. R. Ziel (editor), *Education and Productive Soc*., Toronto: W. J. Gage, 1965(?), pp. 194-206.

*"Do Professors Hate to Teach?" *Campus Amer*., 1965-1975, Washington, D.C.: American Coll. Public Relations Association, 1965(?), pp. 12-20.

With B. Othanel Smith and Joe R. Burnett, "Reply to C. Arnold Anderson," Studies in Philosophy and Education, Volume 4, Number 1 (Spring 1965), pp. 12-14. Anderson had reviewed *Democracy and Excellence in American Secondary Education* on pp. 6-12 of the issue.

"The Role of the Foundational Studies in the Preparation of Teachers," Chapter 1 in Stanley Elam (editor), *Improving Teacher Education in the United States*, Bloomington, Indiana: Phi Delta Kappa, 1967, pp. 1-22. Delivered to a symposium of Phi Delta Kappa, October 22-23, 1965. A discussion of Professor Broudy's paper appears on pp. 23-33 of the issue. Broudy participates in the discussion.

*"The Developing Role of the Teacher, Pupil, and School," in *The Purpose, the Place and the Nature of Vocational Education*, Vancouver: British Columbia Teacher Federation, 1965(?), pp. 67-76.

*"The Problems of Organizing the Social Studies Curriculum," in *The Purpose, the Place and the Nature of Vocational Education*, Vancouver: British Columbia Teacher Federation, 1965(?), pp. 77-86.

*"Home Economics as General Education," in *Contemporary Issues in Home Economics*, Washington, D.C.: National Education Association, 1965(?), pp. 21-29.

"Schooling for the Culturally Deprived," *The Teachers College Journal*, Volume 37, Number 1 (October 1965), pp. 4, 14-18 (Indiana State College, Terre Haute). Prepared for delivery at the Articulation Conference, Allerton House, University of Illinois, February 21, 1965. (The journal is now called *Contemporary Education* and the school, Indiana State University.)

*"The Form of Feeling," 1965-1966 *Jennings Scholar Lectures*, Cleveland Educational Research Council of Greater Cleveland (now Educational Research Council of America), pp. 63-72. Perhaps this entry belongs under 1966.

1966

"The Role of the Liberal Arts in Professional Study," *The Journal of General Education*, Volume 18, Number 1 (April 1966), pp. 50-67.

"The Role of Humanities in the Curriculum," an address to a Conference for School Administrators conducted by the New York State Department of Education, delivered in July 1966. Published in *The Journal of Aesthetic Education*, Volume 1, Number 2 (Autumn 1966), pp. 17-27. The word "the" is inserted between "of" and "Humanities" in various places in the journal, but a mimeographed version omits it.

"Needed: A Unifying Theory of Education," in Robert R. Leeper (editor), *Curriculum Change: Direction and Process*, Washington, D.C.: Association for Supervision and Curriculum Development, 1966, pp. 15-26.

"Levels of Conceptualization in the Specifications of Educational Objectives," August 30, 1966 (8 pages, mimeographed).

Discussion: "The Graduate Study of Education," Harvard Educational Review, Volume 36, Number 2 (Spring 1966), pp. 156-161. Commentary on a report. The Graduate Study of Education, of a committee of the Harvard Faculty of Education in 1965. The entire discussion occupies pp. 155-183.

"What Can the School Say about Human Rights?" Phi Delta Kappan, Volume 47, Number 9 (May 1966), pp. 467-471.

"Educational Theory and the Music Curriculum." See 1960.

"Aesthetic Education in a Technological Society: The Other Excuses for Art." See 1962.

"The Structure of Knowledge in the Arts." See 1964.

"The Exemplar Approach." See 1964.

"The Form of Feeling." See 1965.

1967

With Michael J. Parsons, Ivan A. Snook, and Ronald D. Szoke, Philosophy of Education, Urbana, Illinois: University of Illinois Press, 1967 (287 pages) (a major bibliography). See 1969, Broudy and Christiana M. Smith for supplement.

"Art and the Educational Process," in Judith Hall (editor), Art: The Measure of Man (Directions 66/67), /Springfield, Illinois/: Illinois Art Education Association and Office of the Superintendent of Public Instruction, 1967, pp. 34-36. Copies might still be available at office, Consultant in Art Education, 302 State Office Building, Springfield, Illinois.

"Implications for Education of the Arts in Our Society," paper presented to Group 48 at the 22nd National Conference on Higher Education, Sponsored by the Association for Higher Education, in Chicago, on March 7, 1967 (5 pages, mimeographed). This might be published in an issue of Aesthetic Theory.

"The Preparation of Teachers for Aesthetic Education," Art Education, Volume 20, Number 3 (March 1967), pp. 29-32.

"On the Importance of Aesthetic Education," May 9, 1967 (12 pages, mimeographed).

"Art, Science, and New Values," Phi Delta Kappan, Volume 49, Number 3 (November 1967), pp. 115-119. Reprinted as "Art, Science, and the New Values," Music Educators Journal, Volume 55, Number 6 (February 1969), pp. 83-88, 90, 92, 95.

"Arts Education Substantiated," Music Educators Journal, Volume 54, Number 4 (December 1967), pp. 43-46, 87-92.

"Quality Education and Aesthetic Education," prepared during Professor Broudy's stay as Fellow at the Center for Advanced Study in the Behavioral Sciences, 1967-1968 (24 pages, mimeographed). Perhaps this should be listed under 1968.

*"Aims in Adult Education," in Notes and Essays on Education for Adults, Chicago. Center for the Study of Liberal Arts in Education, 1967(?).

*"The Continuing Search for Criteria," in Evaluative Criteria Reference Papers, Washington, D.C.: AACTE, 1967(?), pp. 3-12.

*"Philosophy and the Curriculum," Philosophy and Education, Toronto: Ontario Institute of Education, 1967(?), pp. 59-70.

"Frederick Breed's Education and the New Realism," The School Review, Volume 75, Number 1 (Spring 1967), pp. 48-66.

Participant in the Tanglewood Symposium, July 23-August 2, 1967. See a report entitled "The Symposium: An Introduction," a 32-page, special, unpaginated insert in Music Educators Journal, Volume 54, Number 3 (November 1967). A brief excerpt from a speech by Professor Broudy appears on the ninth page.

Paradox and Promise. See 1961.

"The Role of the Foundational Studies in the Preparation of Teachers." See 1965.

1968

"Science, Art, and Human Values," keynote address delivered on October 4 at the 1968 National Science Teachers Association's Northeast Regional Conference in New York City. Published in The Science Teacher, Volume 36, Number 3 (March 1969), pp. 23-28. The following entry is an earlier version of this speech/article.

"Science, Art, and the New Values," 1968 (18 pages, mimeographed). An earlier version, almost the same, of the above.

*"Some Hazards and Potentials of Educational Technology," in Morphet and Jesser (editors), Planning for Effective Utilization of Technology in Education, Denver, Colorado, 1968(?), pp. 92-113.

*"The Role of the Foundational Studies in the Preparation of Elementary School Teachers," Proceedings, Second Invitational Conference on Elementary Education, Edmonton: University of Alberta, pp. 129-139. This is also published in Journal of Educational Thought, Volume 2 (1968?), pp. 30-40.

*"Education in Days Ahead," Kappa Delta Pi Record, Volume 5 (1968?), pp. 1-4.

"Response to the Presidential Address," Educational Theory, Volume 18, Number 4 (Fall 1968), pp. 312-314.

"Quality Education and Aesthetic Education." See 1967.

1969

"On the Third Domain--The Arts in American Society: Some Implications for Aesthetic Education," guest editorial in The Journal of Aesthetic Education, Volume 3, Number 1 (January 1969), pp. 5-10.

"A Philosophy of the Arts in an Emerging Society," an address delivered to The Eastern Division Convention of the Music Educators National Conference on February 1, 1969 in Washington, D.C. Published in Music Educators Journal, Volume 56, Number 1 (September 1969), pp. 43-46, 109, 111-112, 114-115, 117, 119.

With Christiana M. Smith, Philosophy of Education: Supplement 1969, Urbana: University of Illinois Press, 1969 (139 pages). Supplement to Broudy, Parsons, Snook, and Szoke, Philosophy of Education. See 1967.

"A Philosophy of the Ideal School," in Gloria Kinney (editor), The Ideal School, Wilmette, Illinois: Kagg Press, 1969, pp. 1-20.

"Art, Science and the New Values." See "Art Science, and New Values," 1967.

"Science, Art, and Human Values." See 1968.

1970

"The Artist and the Future," The Journal of Aesthetic Education, Volume 4, Number 1 (January 1970).

Undated

The following undated mimeographed papers are in the possession of the Project. They might be published, but the compiler has not been able to determine where.

"The Case for Aesthetic Education" (18 pages). This might have been delivered at the Tanglewood Symposium.

"The Philosophy of the Arts in an Emerging Society" (16 pages). This is not the same as "A Philosophy of the Arts in an Emerging Society" which is listed under 1969.

"What the Humanities Programs in Schools Ought to Be" (17 pages). This was completed sometime after 1967.

"The Role of the Arts in Education" (5 pages). This is presumably by Professor Broudy, although his name does not appear in the work. It appears to have a date of June 31.

"The Case for Art Education" (6 pages). See 1960 and 1961. This is an exact version of the article.

CHAPTER V

AN EXEMPLAR APPROACH TO AESTHETIC EDUCATION

An exemplar approach to aesthetic education derives from presuppositions about the role of art and aesthetic experience in human existence and from ideas about how school learnings are used in a democratic society undergoing dramatic changes in its social system.

The cultural shocks and dislocations created by new social forms are documented in scores of studies and need not be described here.[1] It is sufficient to note that the changes accompanying the transition from what may be called a communal to a modern mass society have intensified not only the problems of establishing personal identity but also those of asserting popular control over the processes of institutional decision-making. Accordingly, the new shapes societal functions are taking demand a re-evaluation of the kinds of knowledge and outlooks schooling should attempt to teach and foster, particularly with regard to the effects ideas and attitudes have on the goals of citizenship and self-cultivation.

Consider, for example, the goal of self-cultivation, currently neglected as an educational objective in contemporary schooling. Self-cultivation, it has been said, requires a variety of stable and defensible models which both invite emulation and serve as standards against which behavior can unambiguously be judged. Now an earlier communal society provided individuals with just such anchor points for comparison and judgment. Ordered around a set of common and shared traditional beliefs and functioning through close-knit groups which relied on practical intelligence to solve problems, a communal society effectively conveyed to the young the sources and signs of value. The situation today is different. A modern mass society is characterized by great change and social mobility, factors which make it less dependent on a body of shared and cohesive beliefs. Moreover, new giant and impersonal forms of organization increasingly require highly specialized intelligence and technology to achieve its ends, thereby transforming older conceptions of work and intelligence as well as many other traditional roles. With the focal points of a society constantly shifting, and with the prospect that this process will accelerate in the decades ahead, it is perhaps inevitable that such a society induces genuine doubts regarding what is valuable and unique.

Nowhere is this confusion more evident than in contemporary debates about the nature of aesthetic excellence or artistic merit. One result of such uncertainty is that de gustibus non est disputandem ("there is no disputing tastes") gradually becomes an operative principle in the lives of more and more individuals, notwithstanding the fact that tastes can be disputed and good reasons given for judging one taste superior to another. On the other hand, the de gustibus stance is not easily dismissed. Efforts to understand the issues in the antinomy of taste have engaged the minds of some of our most noted philosophers. Still, this does not negate the fact that all is not well with the status of aesthetic values in modern life, and the question is, how are individuals to decide what is aesthetically valuable? Since aesthetic images function in a variety of ways in human thought and aspiration, one way to deal with this problem is to pay greater attention to aesthetic value education in the schools.

Aesthetic education, or aesthetic learning, is thus construed as a special form of value education. What is the distinctive outcome of such learning? Aesthetic value education has enlightened cherishing in the aesthetic domain of human experience as its principal aim. Cherishing is enlightened whenever judgments are justified by reasons which show objects to be worthy of acclaim.

Holding, then, that aesthetic education implies a learner who goes beyond sensuous pleasure to express judgments and give reasons for what he sees, hears, or reads,[2] the next question turns on the distinctive form and content of enlightened cherishing. Or, in slightly different terms, granted that the ideal of reflective contemplation in the aesthetic domain involves something like the building of appraisive and evaluative maps on which learners can plot their experience of works of art, in what degree of detail and sophistication should such maps be constructed? Selecting a destination for aesthetic education, or identifying its central and proper business, is a necessary precondition for any intelligible scheme of teaching and learning in the arts. But maps or enterprises can vary considerably in detail, size, and serviceability.

There are, for example, the large-scale maps of life which set such goals as continuous growth and self-realization, or ever-increasing sensitivity to aesthetic values. Then there are the more limited maps of schooling which are only segments of life maps leading over relatively short and well-marked paths, i.e., small-scale journeys compared to the larger ventures of life itself. Ideally, of course, school maps should feed into life maps. The point to be made, however, is that irrespective of the way the link between school learnings and their use in adult life is conceived, the efforts of schooling are more properly evaluated by how well it achieves its more limited objectives. Further, learning objectives are likely to be achieved only if one is relatively clear about the kinds of outcome wanted. It is also plain that ideas about ways to relate schooling and post-schooling behavior are influenced by prevailing social conditions and cultural priorities. The history of this problem cannot be recorded here, although it is necessary to indicate the position this project takes.

First of all, this project accepts a theory of the curriculum that is made up of general studies which are common as well. "General" implies a program of studies designed for the nonspecialist, and "common" means that the content of schooling--its basic organization of knowledge and skills--does not significantly vary from learner to learner, which is not to deny the possibility that it may be necessary to teach content at different levels of complexity to pupils differing in speed or style of learning. It is believed that a society characterized by great variability and fluctuation in its cultural norms, methods of communication, and physical arrangements requires a common general education of all its prospective citizens so as to achieve an understanding and appreciation of the opportunities, obligations, and costs of modernity.

Once again, it is especially important to understand the aesthetic domain of human endeavor because of the different ways aesthetic images affect individual and social conduct. For example, if it is true, as so often asserted, that individuals are more likely to see reality through the images of art than they are by attending to reality itself,[3] then ways must be found to understand the proper place of art in human life. This is so because art is deceptively clear and always less than explicit;[4] and a literal untutored mind will fail to understand a mode of awareness that typically reveals through devices of distortion and ambiguity. Furthermore, art is nothing if not persuasive, often seducing persons into cherishing and accepting its forms and actions as models for imitation.[5] Accordingly, the function of art may be either inhibiting or facilitating to human thought and aspiration. The import of a plethora of new media criticism is that the ideas of human behavior presented in the movies and on television are gross distortions, usually oversimplifications, of actuality, and thus may be injurious to growth.[6] Serious art, on the other hand, is said to portray things more as they are, or to present convincing possibilities. Decisions about the function and significance of works of art, then, can have practical consequences;[7] and in a democratic society such consequences are best dealt with by educating a large proportion of people to enlightened cherishing in the aesthetic domain.

THE USES OF LEARNING AS A KEY TO CURRICULUM PLANNING IN AESTHETIC EDUCATION*

The conception of common, general education which this project accepts asserts that school learnings are used in distinctive ways by the citizens of a mass technological society, a belief that provides a key to the nature of teaching and learning in aesthetic education.

As regards the uses of learning, two major perspectives, or frames, can be distinguished: what may be called an Interpretive Perspective and an Applicative Perspective.[8]

---

*Portions of this have been published in "Aesthetics and Humanities Education," in Teaching the Humanities, ed. S. Schwartz (New York: Macmillan Co., 1970), pp. 53-69. See pages 56-59 in particular.

For emphasis, it will be helpful to state once again the general education goal of an exemplar approach to aesthetic education: An exemplar approach to aesthetic education is devoted to the refinement of the capacity for enlightened cherishing in the domain of fine art.

The general objectives of this project thus become:

1. To provide appropriate educational experiences believed needed to develop the disposition for enlightened cherishing in the aesthetic domain.

2. To discover some of the problems of learners trying to achieve the goal of enlightened cherishing.

Before proceeding to an analysis of the aesthetic value situation and the way of knowing characteristic of the aesthetic domain, a more detailed account of the problem of justification for aesthetic studies will be presented in the next section.

JUSTIFYING AESTHETIC EDUCATION*

The first part of this report presented a general argument in support of aesthetic exemplar study. Additional analysis is necessary, however, to make a case for aesthetic education theoretically more adequate. The basic question is why after all should time and effort be expended in behalf of curriculum revision unless the proposed new content is not merely different from current offerings but also more important and worthwhile.

A defensible policy proposal for the inclusion of aesthetic education in the curriculum should supply satisfactory answers to two basic sets of questions: (1) What is the function of aesthetic education in the life of the individual and society? Is it distinctive and significant? And (2) Is it necessary that the content and procedures distinctive of aesthetic education be acquired through formal schooling? Is it possible in other words to demonstrate or argue that the skills, concepts, attitudes, and dispositions involved cannot be acquired through the informal processes of acculturation?

Many subjects taught in schools today have little difficulty qualifying on the first count. It is superfluous to plead the need for teaching English, mathematics, and the sciences. The issues are not nearly so simple, however, in the case of aesthetic education which, as here characterized, amounts to instruction in ways of understanding works of art. What do both the individual and society stand to gain? What is the study of works of art good for? Since schooling is a practical enterprise dependent on various sources for financial support to sustain and advance its activities, such questions, however much one would like to avoid them, cannot be ignored.

---

*The original chapter written for this report was revised and printed as "Justifying Aesthetic Education," with C. M. Smith as co-author, in the Journal of Aesthetic Education, Vol. 4, No. 2 (April 1970), pp. 37-51.

To ask for a positive function of art locates analysis in the most problematic territory of aesthetic inquiry; the question stubbornly defines attempts at mapping and precise understanding. Few aestheticians[14] are prepared to say that art is trivial, but precisely wherein its importance lies is a matter of considerable debate. In view of this situation the best strategy seems to be to make a selection from various aesthetic theories which appear to be sensible and advantageous from the point of view of justifying a program of aesthetic education.[15]

To begin, it is often held that to inquire after art's function is a futile if not illegitimate pursuit, as it is the glory and singular distinction of art to have no function at all. Art has intrinsic value, which implies that beauty needs no excuse for being. Because versions of this viewpoint are quite common, it will be instructive to ask in what sense, if any, art can be said to have intrinsic value, where "intrinsic" means the exclusion of function, means, or instrumentality.

An intrinsic good is one that is generally wanted for its own sake; nothing is desired beyond it.[16] However, it is doubtful whether intrinsic value as the terminal point of desire can belong to physical objects or things. What is desired is not the object as such but the pleasure or satisfaction of possessing, using, or experiencing it. Intrinsic value is thus confined to experiences or states of mind and not to objects. And works of art are no exception. Upon close examination works of art are found to be valued or wanted *ex*trinsically. That is to say, works of art are instrumental to or a cause of a type of experience which may be called aesthetic enjoyment, pleasure, or some other denotation approximately synonymous. Again, then, it is aesthetic *experience* which is sought as an end in itself; it is aesthetic experience that has intrinsic value.

Now it is not too difficult to understand the origin of the notion that works of art have no function and are to be enjoyed primarily for their intrinsic value. They are after all among the most self-sufficient and valuable objects men know of. That is, works of art are not consumed, they are generally not useful in the struggle for survival, and even their economic value is not commensurate with their worth *qua* works of art (rarity, antiquity, and the vagaries of the art market often being more determinant). Perhaps the reason for ascribing intrinsic value to the art object lies in the confusion of *intrinsic* with *inherent* value, and it will be profitable to explore this distinction.

Monroe C. Beardsley has pointed out that a work of art has *inherent* value when its potential to lead to a desired experience is correlated, at least roughly, with its artistic value, such that the more highly the work of art is rated according to strictly aesthetic criteria, the greater the effect it is capable of producing.[17] Inherent value can be further differentiated from a work's incidental effects which do not seem to be correlated with artistic merit. (Muzak that soothes discontented bureaucrats is an instance.) It is important, then, to keep in mind this distinction between intrinsic and inherent value.

Yet is a case for aesthetic education made merely by insisting that time should be set aside in the curriculum for instruction and practice in intrinsically enjoyable aesthetic experiences to which works of art are instrumental? Only unabashed hedonists are likely to be convinced. For to assert that art can be enjoyed intrinsically is not tantamount to saying that it is valuable in the sense of being worthy of being enjoyed. People seek enjoyment of many things for their own sakes. But is a thing desirable, meaning justifiably desired, merely because many persons, even most, report that they like it, that they find it intrinsically enjoyable? What one wants to know, then, is whether aesthetic enjoyment is intrinsically valuable, worthy of being desired. The question has now shifted from what is art good for to what is aesthetic experience good for, apart, that is, from the pleasure that accrues to the person.

It may be that no affirmative answer to this question is possible. "Intrinsic desirability" pulls in two directions: the adjective "intrinsic" tells us to pay no attention to anything but the thing called desirable, while the noun "desirability" tells us to look farther afield. For to call a thing "desirable" suggests that alternatives have been considered and the desirable thing selected on account of its implications and consequences.[18] If this view is correct, there may be no way to resolve the dilemma. The difficulty, however, may perhaps be mitigated by weakening the conditions that establish either desirability or intrinsic character.

It might be possible to maintain, for instance, that aesthetic enjoyment is valuable, worthy of being chosen, but disavow the intrinsic value of the experience. The state of being pleased by works of art would then be considered as instrumental to still some further good. Such arguments are not uncommon. Aesthetic experience, while not always so called, has been thought desirable because it contributes to personal integration and maturity; because it fosters a kind of general creativity which can be transferred to different sorts of endeavors; because it shapes the emotions or helps render emotional reactions appropriate to their contexts, etc. Some of these claims have been closely argued, are not necessarily unreasonable, and should not be arbitrarily dismissed. On the other hand there are considerations which caution against their uncritical acceptance. First, it is possible that purported psychological adjustments are not correlated with a work's artistic value but are among its incidental effects. If so, then is art the most desirable and effective means of achieving such outcomes? There is little concrete proof, if any, that aesthetic enjoyment has instrumental value as here defined. Furthermore there are several commonsense observations which would appear to refute such contentions. Artists, for instance, are not necessarily models of well-integrated personalities, nor are critics, even after a lifetime exposure to art's persuasive, emotion-shaping potentiality. Hence it might be concluded that the above interpretations of the purported effects of art do not yield an adequate justification for aesthetic experience and aesthetic education.

But then, how do we establish that aesthetic experience is intrinsically valuable and desirable? Popular acclamation is not to be discounted altogether, for if enough people say something is worth having there is prima facie plausibility that it is in fact worth having. But what counts even more is the testimony of persons with impressive credentials in the world of art. It is obvious that sustained interest in art is one of the permanent characteristics of the human race and that works of art constitute a priceless heritage of mankind. A common way to condemn a period is to say it didn't cultivate or achieve excellence in the arts. The conservators of this heritage, moreover, have been primarily our critics, historians, and connoisseurs. Whatever the biases of particular periods or the judgments of designated aesthetic conservators, they have been and will continue to be a major court of appeal regarding aesthetic worth. In brief, the case for the intrinsic desirability of aesthetic experience, as in all other domains, is made by appealing to the judgments of professionals.

But even if a professional court of appeal is accepted as a way of deciding what is valuable, has a specific benefit thereby been assigned to art? Perhaps it is time to rephrase the question from "What is art good for?" to "What can art do that nothing else can?"

Since the position to be adopted here is that aesthetic enjoyment can be intelligibly characterized as qualitatively different and distinct from other types of pleasure, the search for art's unique function or functions is led back to the art object proper, or, more specifically, to those of its properties which are rightly characterized as "aesthetic" because they give rise to aesthetic enjoyment. However, the circularity of defining aesthetic qualities in terms of aesthetic enjoyment is immediately evident, and this has been said to be a mark of weakness in several aesthetic theories. It will suffice here to supply one example (Beardsley's) of how to avert circular argument.

1. Aesthetic enjoyment is (by definition) the kind of enjoyment we obtain from the apprehension of a qualitatively diverse segment of the phenomenal field, in so far as the discriminable parts are unified into something of a whole that has a character (that is, regional qualities) of its own.

2. Aesthetic value is (by definition) the capacity to provide, under suitable conditions, aesthetic enjoyment.

3. Positive critical criteria are (by definition) properties that are grounds of aesthetic value.

From propositions 2 and 3 it follows that:

4. Positive critical criteria are (analytically) properties that help or enable an object to provide aesthetic enjoyment.

And from propositions 1 and 4 it follows that those features of an object that are mentioned in the very definition of aesthetic enjoyment--unity, complexity, and intensity--will necessarily be positive critical criteria....

There is no circularity, then, in defining aesthetic value in terms of aesthetic enjoyment, and defining aesthetic enjoyment in terms of the properties enjoyed.[19]

What could rightly be claimed for aesthetic education up to this point may be summarized as follows: Aesthetic education may be legitimately established as a distinct area of instruction because its principal objects of study, works of art, have the function of affording a kind of enjoyment which (a) is qualitatively unique in the sense that only works of art, or more precisely those of their inherent properties designated as aesthetic on the basis of critical criteria, can provide it in high degrees or magnitudes; (b) is an intrinsic enjoyment which is actively pursued for its own sake; (c) may well be an intrinsic value, in the sense of being an experience which is justifiably desired, if the testimony of connoisseurs and critics is given weight. But it may still be asked whether enough has yet been said to satisfy the curriculum designer who is obliged to render a satisfactory explanation for spending the taxpayer's dollars on one type of course rather than on another. Is aesthetic enjoyment enough? Or are there reasons other than the prizings of professionals which can justify art as a valuable enterprise?

The matter is perhaps best approached by expanding on one peculiarity of works of art: the self-sufficiency, self-enclosedness, and inherent nature of their value potentialities and of the experiences in which they are realized. These characteristics, among others, are important to notions about art frequently grouped under the label of "play" theories of art.

Because art has no utility in the normal sense, these theories hold that its creation and contemplation are the result of an excess of energy, a form of play in which man can be completely free and hence fully human. All other aspects of life suffer from subordination to two crushing demands. One is the need to appease the appetites and assure survival in the service of which man's creativeness and energy are pitted against a resisting material environment and exhaust themselves in the struggle with the physical world. The other set is the demands issued by moral laws to which action must remain responsible. In the artistic imagination, however, it is said these limiting conditions are suspended. Man is able to manipulate at will and in a free, joyous display of energy the most tractable aspects of reality: perceptual appearances, colors, shapes, contours, and sounds--things which do not defy him in the ways recalcitrant matter does. And he is also outside the jurisdiction of moral imperatives as his work needs to justify itself only by aesthetic standards and cannot be "right" or "wrong" ethically. (A judgment that a work is "harmful" does not reflect an evaluation of its strictly aesthetic properties.) Briefly, then, the leading ideas of play theories emphasize the moral freedom of art versus the moral responsibilities of ordinary life, contemplation versus appetite, excess energy versus toil and fatigue, and appearances versus reality.[20] Those who subscribe to this kind of thought then go on to say that art adds a most desirable dimension to human existence: a realm in which man can function with complete freedom and efficacy.

Such a view of the function of art could serve well for purposes of education justification except for at least two serious liabilities. One is the connotations of the term "play." Although "play" is given a positive association with freedom and self-sufficiency, the stigma of "mere" play in the sense of trivial activity is difficult to erase. Secondly, theories of this nature tend to be encumbered with heavy metaphysical commitments and presuppositions.

Nonetheless, the art-as-play argument yields a notion that can prove fruitful educationally. It is the contention that art affords freedom from everyday concerns (without being mere escape), i.e., that the making and contemplation of art occur in a different modality of experience. This argument is grounded in the fact that art is a matter of perceptual qualities, of sensuous appearances as opposed to substance (what a thing is made of) and utility (what it is good for). One would add, "appearance for its own sake," not as a symptom or portent of something else.

It is in this attention to perceptual qualities that another value can be realized which is often lost sight of in the onrush of ordinary experiences: the uniqueness and pecularities of objects. It has been asserted that persons cannot find their way in the world if they rely merely on general ideas and standardized procedures. This may be an overstatement, for people do in fact get along quite nicely by generalizing, classifying, perceiving things as instances of classes rather than as unique entities, etc. But it is only when absorbed in the perceptual presence of a thing, writes Iredell Jenkins, that "we are making the personal acquaintance of some feature of the environment that before was only an entry on a filing card. In these moments we are brought back to the concrete body of the world, and our experience of particular things becomes rich and intense."[21]

Briefly, if it can be judged worthwhile that persons be made cognizant of the perceptual richness and peculiarities of things, then yet another function may be posited for the aesthetic: it "reveals" something, it augments man's consciousness of his world. Something is experienced in the act of aesthetic beholding which is unattainable through normal goal-directed transactions with the environment.

It should be noted that a shift of language has occurred in the preceding paragraph from "work of art" to "the aesthetic" in a wider sense. "Aesthetic" here implies a distinctive response or perceptual focus variously called disinterested contemplation, aesthetic beholding, or aesthetic experiencing. A case could be made that if the schools find ways of teaching pupils to regard things aesthetically, i.e., in their uniqueness and peculiarity, they would be performing a genuine service. But where does this leave works of art which, as assumed herein, should be the preeminent objects of study in aesthetic education? This leads to the next consideration.

Works of art may be characterized as perceptual entities designed for aesthetic contemplation; in a sense they "demand" to be experienced aesthetically.[22] As such, then, they may be said to afford enriched or more intense forms of aesthetic experience. But whether works of art can engender in beholders a more generalized predisposition to regard the world aesthetically is an empirical question. Furthermore, if this disposition to savor the particularity of things were the prime value to be actualized through aesthetic education--and one should not retreat from the claim that it could be at least one of the desirable outcomes--then works of art would be only instruments in the fostering of this disposition.

Educators might feel that this is still too restricted a function to assign to works of art. The question thus becomes: Is there anything beyond freedom from everyday concerns, beyond the intrinsic enjoyment of individuality and particularity, the sensuous richness, the unity, diversity, and intensity of perceptual wholes that accrue in aesthetic experience? Can art enrich awareness in still more fundamental ways?

These questions have pushed discussion to the point of making some kind of cognitive or knowledge claim for works of art, and this is an issue on which philosophers of art are perhaps most sharply divided. One reason for this is that the standards for an affirmative answer to the question of whether art is knowledge, or whether something can be "known" through art, are today prohibitively high.[23] Still, the argument here is that aesthetic education is most convincingly supported by the contention that it is one of the functions of art to provide a kind of insight which is eminently worth having but which cannot be derived from the study of any other subject.

There has been no dearth of speculation about what can be known through art: the radiance of divine truth, the Ideal, the Absolute, archetypal images or racial memories, and the like. Prominent among theories which hold that something becomes known in aesthetic experience is that of Susanne Langer. A very abbreviated treatment of some aspects of Langer's philosophy is attempted here not with a view to urging its adoption as a definitive statement, but because she presents a particularly interesting and well-developed theory.

The theory turns on an interpretation of the image-making propensities of the human mind and the vital function of mental images: "...we apprehend everything which comes to us as impact from the world by imposing some image on it that stresses its salient features and shapes it for recognition and memory."[24] Now images are important not only because they help us order the raw sense data received from the external world, they also appear to perform a similar office with regard to all passages of sentience. Life processes set up tensions and resolutions within the organism, some of which rise to what Langer calls the "psychical phase"; they are felt. However, they are not felt merely in some dim, vague fashion but are, in fact, apprehended. And to be apprehended, feelings have to be structured for recognition, for it is the peculiarity of human sensibility to record itself in images and to do so according to certain principles of representation. One could say, then, that just as imagination abstracts the semblances of external objects, so it also imposes form on the felt tensions of the life processes.

Imagination presumably operates in all individuals, but it is the artist who is capable of projecting these images of feeling into visible or audible form. Consequently,

> the work of art is not a "copy" of a physical object at all, but the plastic "realization of a mental image. Therefore the laws of imagination, which describe the forming and elaboration of imagery, are reflected in the laws of plastic expression whereby the art symbol takes its perceptible form.[25]

The work of art, according to Langer, is an objectification of feeling. She also refers to it as a "symbol," and as such it is capable of symbolizing, representing, or "standing for" a particular feeling. Now the work of art is able to function as a symbol in this sense because it shares its logical form with the mental image of feeling. And this morphological identity between the feeling and its artistic representation, in turn, is possible because the artist, in deploying the perceptual materials with which he works, is constrained to follow the laws of representation according to which the primitive, spontaneous mental image had been fashioned. It can thus be said that the work of art "presents a form which is subtly but entirely congruent with forms of mentality and vital experience, which we recognize intuitively as something very much like feeling; and this abstract likeness to feeling teaches one...what feeling is like."[26]

Two points of Langer's theory are **especially** noteworthy. First of all, the intuitive recognition of feeling in a work of art does not mean having that feeling. The essence of sadness, for instance, is apprehended not at times when persons are sad, but when they are presented with an artistic image of it. Secondly, when Langer calls the work of art a symbol, she does not say that art is a symbolic system similar to discursive language. The structure of discursive language is atomistic and elements are manipulated in a single projection according to the logical rules of grammar. Art, however, does not build up meanings by accretion; its elements are not interchangeable. Each work, as she emphasizes repeatedly, is unique, self-sufficient, untranslatable, and indivisible. The vital emotional experience it symbolizes is of the kind for which verbal discourse is peculiarly unsuited.[27] Art, in other words, affords nondiscursive knowledge.

Since it is the purpose of the present discussion to discover in what sense a cognitive claim for art could be made defensible, one might want to conclude with Langer that it is the function of art to articulate the individual's own life of feeling for him, to make him conscious of its elements and its intricate and subtle fabric. The social importance of art would then rest on its capacity to reveal "the fact that the basic forms of feeling are common to most people at least within a culture, and often far beyond it, since a great many works do seem expressive and important to almost everyone who judges them by artistic standards."[28]

A note of caution must be entered, however, for the attempt to base an educationally useful knowledge claim solely upon Langer's philosophy of art would ignore some of the objections that can be raised against her approach. As has been indicated, Langer asserts that art has meaning and that this meaning is a matter of its relation to feeling, i.e., that one attains to a knowledge of feeling because its form finds an analogue in a work of art. And such knowledge would go well beyond what one commonly designates as "emotions," for Langer has enormously extended the inner life of feeling to include all passages of sentience, even the "feeling of rational thought."[29] But she has also made the meaning of art hypothetical; it rests, according to John Casey, on dubious metaphysical grounds. Casey asks:

> How do we *know* what works of art stand in a relation of logical analogy to forms of feeling? Have we any way of becoming acquainted with these "forms" apart from their artistic (or religious or mythical) expression, so that we can compare them with the works in which they are said to be instantiated, and so decide whether they have been satisfactorily realized? Clearly we cannot; the essence of these forms is that they are ineffable. They cannot be described since for anything to *be* a description it must have form in common with what it describes. To attempt to describe a form would be a category mistake.[30]

In other words, Langer has claimed that we know something through art, but she has not satisfactorily explained how we know that we know. However, even if the connection between the work of art and the life of feeling of which it provides knowledge were as close as Langer tries to make it, it would still not be a logical connection.

This particular difficulty appears to be avoided in Nelson Goodman's attempt to account for the logical connections that *can* be supposed to obtain in art,[31] and the aesthetic educator might profit from looking at it as one of the alternatives to Langer. Goodman's major theme is that aesthetic experience *is* cognitive experience distinguished by the dominance of certain symbolic characteristics and judged by standards of cognitive efficacy.[32] He clearly makes a cognitive claim for art and proceeds to show *how* cognitive functioning in art is to be explained. He accomplishes this through an examination of the logical relationships that prevail in those modes of symbolization dominant in the arts, and he concludes that the aesthetic is distinguished by the preponderance of four "symptoms": syntactic density, semantic density, repleteness, and exemplificationality.

But while, according to Goodman, the aesthetic is subsumed under--or is a special case of--symbolic functioning and hence cognition, it also develops that those logical relationships distinctive of the aesthetic call for more than sound logical equipment to be apprehended; they demand sensitivity and the active cooperation of the emotions. In Goodman's view, the emotions become "a means of discerning what properties a work has and expresses."[33] One is reminded that "the cognitive, while contrasted with both the practical and the passive, does not exclude the sensory or the emotive, that what we know through art is felt in our bones and nerves and muscles as well as grasped by our minds, that all the sensitivity and responsiveness of the organism participates in the invention and interpretation of symbols."[34]

It may thus be seen that while Langer has been said to have extended the inner life of feeling, Goodman may be said to have extended the inner life of cognition. Langer, starting from a dubious connection between art and feeling arrived at a cognitive claim for art--nondiscursive knowledge. Goodman, starting with a cognitive claim for art through the subsumption of the aesthetic under cognitive and symbolic functioning in general arrived at what to some may seem a somewhat dubious organismic and overly subjective definition of the cognitive. However, each position emphasizes the point that "art is both rational and of an essentially emotional nature--and hence significant for human beings."[35] And this is really all the educator needs to feel justified in saying that art is not merely subjective, a matter of feeling and enjoyment, but that it involves a unique kind of knowing which is worthy of being provided for through formal schooling.

And once it is admitted that something can be known through art, there should be little objection to suggesting that prominent among things apprehended in works of art are metaphorical images of and feelings or emotions attendant upon human ideals, norms, and life styles, for these are matters for which the more conventional forms of expression are singularly inadequate. It would be difficult, for instance, to formulate a completely satisfactory verbal definition of such concepts as "nobility" or "dignity." Yet instances of these ideals are immediately recognized in individuals possessing the requisite qualities and in works of art expressing or instantiating them, whether one accepts Langer's notion of congruence of logical form, Goodman's metaphorical exemplification, or any other explanation.

Now even though art may be said to communicate nondiscursively in the manner suggested above, it should not be conceived merely as an adjunct, a supplement to discursive language that rounds out meanings where words fail. Art's effectiveness reaches beyond a neutral, noncommittal display of meanings and values. For if it is the case that aesthetic beholding is an enjoyable occupation, that men delight in experiencing things in their perceptual uniqueness, sensuous richness, and unified formal structure, then it also makes sense to argue that, while being thus pleasurably engaged, persons may be seduced into contemplating and possibly assenting to the human import and ideals which works of art express.[36] It is the function of art, then, to make values vivid and persuasive as no other medium can.

The arguments offered in defense of assigning an educationally meaningful function to art may now be summarized under three headings:

1. Aesthetic enjoyment. Works of art function instrumentally toward the provision of satisfactions which are intrinsically desired. Furthermore, the preferences of cultural conservators (critics, historians, connoisseurs, and other professionally qualified persons) indicate that art offers worthwhile, desirable opportunities for being pleasurably engaged. The possibility of incidental values, such as therapeutic uses of aesthetic enjoyment, was not ruled out, but neither was it admitted as a major argument for aesthetic education. It was further contended that aesthetic pleasure is qualitatively distinct because it is grounded in objective properties of works of art.

2. Aesthetic experience. Aesthetic pleasure accrues within a distinctive kind of experience. The self-enclosed, self-sufficient nature of this experience was noted and taken to mean the property of being unrelated for the most part to considerations of utility, associated trains of thought, or abstract speculations. This feature of aesthetic experience permits its interpretation as a kind of important play which, in turn, has sometimes been associated with a realm of ideal human freedom and creative power. On a more modest plane, the self-sufficient character of aesthetic experience is said to be the condition for becoming aware of the particularity and perceptual richness of things.

3. Aesthetic knowledge. It was then suggested that through the enjoyable contemplation of the perceptual properties of certain works of art, something may be added to awareness which, though definitely nondiscursive, has nonetheless been claimed by many to be some kind of knowledge. It was further proposed that the cognitive claim could be elaborated to mean that art can afford a grasp of ideals, norms, or notions of human perfection.

But there are further problems. Even if general concurrence with such a high estimation of the function of art could be secured, there still remains the requirement to show that aesthetic experience demands the intervention of formal schooling. The need for explicit instruction in matters aesthetic is of course frequently denied and for a variety of reasons.

Very briefly, one argument against requiring aesthetic education is that people like art anyway. This assertion is bolstered by impressive statistics of steadily increasing concert and museum attendance and record-buying. Second, it is often claimed that aesthetic preferences are matters of personal taste about which there can be no rational disputes--de gustibus non est disputandem. That is, people tend to be rendered confident in their likings because of the fairly widespread belief that there are no objective standards in matters of taste. Third, because the arts are apprehended perceptually, it is thought that no special training should be necessary. One need only look, listen, feel, and read.

Now, with regard to the first argument, the numerical increase in cultural activity is apparently correlated with the growth of the college-educated segment of the population.[37] This, in turn, can mean one of two things, neither of which would invalidate a plea for aesthetic education in the public schools. It may be said that for most students the years in college include some form of art education or appreciation which molds their aesthetic preferences. Or it may mean that college-educated persons are more likely to become members of an urban or suburban social class which prizes cultural experiences for their social rather than for their aesthetic values. The second and third sets of reservations concerning the need to have formal aesthetic education in the public schools cannot be set out here but have been dealt with elsewhere in the context of a discussion of aesthetic criticism.[38]

Up to this juncture, curricular justification of aesthetic education has rested upon what may be termed its facilitating or fostering aspect. The attempt has been to indicate that art may have important functions and that art cannot become fully efficacious in the lives of individuals and society without formal instruction. Another rather powerful class of arguments frequently advanced in behalf of some sort of arts program is based on the presumed inhibiting potential of such instruction. Aesthetic education is needed, it is said, to counteract the pernicious influence of certain works of popular art or the mass media. The question is how and to what extent the theoretical framework presented here permits incorporation of this line of thought.

It will be remembered that some misgivings were expressed regarding the alleged therapeutic values of art. If it is doubtful that good art can engender desirable personal traits, would it be fair to assert that the excess of violence, for instance, found in "bad" art (especially in much of the mass media) predisposes viewers to antagonistic behavior? Unambiguous evidence of such harmful effects may one day become available, but it is not really needed to shore up a justification for aesthetic education.

To indicate why this is so requires some enlargement of the concepts of "good" as opposed to "bad" art. Both terms when used in an aesthetic context refer to aesthetic qualities, not to content or the morality of the message. In simplest terms, a "bad" work of art is one that does not come off; it falls short as judged by aesthetic critical criteria. However, a bad work of art is often intended by its creator to satisfy high standards; it fails due to the artist's ineptness. Popular artists, by contrast, often do not subscribe to high standards to begin with; they compromise in order to sell and entertain. Hence it is perhaps more appropriate to call such productions "pseudo-art" rather than "bad" art. And what, one might ask, is so bad about pseudo-art that we need to marshall the forces of aesthetic education against it? Nothing except that it shortchanges the percipient. Perceptually, it relies on the immediate sensuous appeal of a few striking elements while neglecting to explore the possible varieties and subtleties of relations and properties. It falls short in meaning or import because whatever pseudo-art expresses or conveys tends to be shallow and trite. In sum, pseudo-art attracts, it tempts aesthetic contemplation, but offers meager and shoddy rewards.

The inhibiting function of aesthetic education vis-à-vis popular art is simply this: Aesthetic education offers as alternatives examples of better, richer, more worthwhile forms of experience, in the hope that persons will come genuinely to prefer what they have come to know as being better. As Iredell Jenkins says: "It is the chief function of art to overcome /the/ tragic consequences of man's voracious but untutored aesthetic taste. The tendencies that pseudo-art merely confirms, real art trains and transforms."[39]

THE STRUCTURE OF "AESTHETIC KNOWING"*

David Hume once wrote that "in many orders of beauty, particularly those of the fine arts, it is requisite to employ much reasoning in order to feel the proper sentiment; and a false relish may frequently be corrected by argument and reflection."[40] These comments set the tone for the following remarks. A discussion of the aesthetic value situation prepares the way for an interpretation of aesthetic knowing.

The Aesthetic Value Situation

In the effort to justify aesthetic education a positive and educationally relevant function was assigned to art. A positive function, however, can be conceived as a value. If art has value, the next question becomes: in what ways or through what strategies and tactics can that value be appropriated?

This project accepts a theory of value that locates value in the relation between the structure of objects and the structure of human nature. The object and the individual each contribute something to the value situation: the latter a propensity for valuing or cherishing, the former certain objective properties that hold out the possibility of value experience. While the human or attitudinal component of value experience is less tractable to analysis, the object valued submits to scrutiny, judgment, and evaluation.

In other words, knowledge plays a role in aesthetic valuing because it is possible to obtain information about the objects and phenomena which are components in aesthetic value experiences. Increasingly more precise or relevant knowledge about the object of aesthetic valuing is important in aesthetic education because such knowledge may be said to (a) "justify" the immediately and spontaneously felt satisfaction since certain features of the object, whether it be a visual, auditory, or verbal design, can be identified and evaluated as the sources of aesthetic enjoyment; (b) intensify original feelings of enjoyment because analysis would reveal the object to possess more cherishable aspects than perfunctory acquaintance had disclosed; and (c) engender satisfaction where none was present prior to an appraisal of the object. Reflection recalls numerous cases where individuals have revealed satisfaction in being able to explain the sources of their liking, where such ability has enhanced liking, and where assistance with analysis and perception has developed new interests. The question is whether this is possible for large numbers of individuals, whether the justifying, intensifying, and engendering of the experience of aesthetic value constitute defensible schooling objectives, and, if they do, whether there are content, techniques, and procedures which can facilitate such aesthetic enterprise. The analysis and the undertaking of this project implies assent to all three of these considerations, although it remains to be shown whether such enterprise is in fact practicable.

---

*A revised version of this entitled, "Aesthetic Criticism: The Method of Aesthetic Education," has been published in Studies in Art Education, Vol. 9, No. 3 (Spring 1968), pp. 13-32.

To begin with, it may be asked what kinds of entities are involved in the judgmental phase of aesthetic value experience? For purposes of this project such entities may be characterized as (a) aesthetic objects, which are things of any sort whatever, natural or man-made, which are interesting to awareness; and (b) works of art, which are artifacts specially designed to function as aesthetic objects, whatever any other function they may also serve.

As is often the case in distinguishing the entities of human experience, the difference between an aesthetic object and a work of art may not always be obvious, cannot be measured, and while there are clear-cut cases there are also borderline cases. Let us suffice to say that if a seashell, for example, is interesting to perception, then it is an aesthetic object. Hamlet, The Rites of Spring, and Guernica, however, are aesthetic objects which are also works of art since they have far greater capacity than the seashell to reward perception. Another way of putting the distinction is to say that a (good) work of art is an intentionally designed high-grade aesthetic object.

On the view, then, that knowledge is possible in the evaluational part of value experience and that such judgments have influence--although it is not known for certain precisely what influence--on the attitudinal component, the question becomes: What knowledge can be gained about works of art and aesthetic objects such that cherishing may become more enlightened, intense, and justifiable? Certain difficulties are at once apparent.

First of all, it is accepted educational strategy to look to the parent discipline for paradigms of knowing, that is, the domain of theory which is unified by having as its object of formal study what the educator is concerned to teach. In the present case, this would mean looking to aesthetics or philosophy of art. Unfortunately, however, aesthetics does not offer a universally accepted structure for knowing. This is at least partially due to persistent disagreements among aestheticians about the nature of the entities which should be their proper concern.[41] The term "art," of course, has a commonsense referent, but its meaning tends to dissolve under analysis. Just what it is, if anything, that "the arts" have in common is an unresolved issue, a condition that has given rise to diverse judgments and characterizations of the status of aesthetics as a domain of inquiry.

But aesthetics is not the only discipline in which controversy reigns; and the educator should be acquainted with aesthetic theories if only to decide which ones to ignore. But the problem need not be put negatively. Aesthetics can be of considerable assistance to the educator if he understands its uses, which is to say if he understands the relevance of aesthetics to the distinctive problems of aesthetic education.

The second difficulty encountered in attempts to gain knowledge of the aesthetic object is that such knowledge, it seems, is yielded only under special conditions. A work of art is at once a physical and a perceptual or aesthetic object. As a physical object, it has a location in space and time, substance, size, market value, etc. Thus it can be "known" in much the same way that ordinary things are known, and some of this information is not irrelevant to aesthetic awareness. This may be called "knowledge about."

But as previously noted there is a sense in which a work of art "demands" to be attended to in a special way. This kind of attention, or special type of interest, may be called aesthetic contemplation, an expression that is roughly adequate, even though we do not normally speak of contemplating a symphony or even a motion picture. Aesthetic contemplation implies a kind of absorption in a work's perceptual appearance, or, in the case of music, its sonic structure, and in literature, its verbal design. That is, attention is restricted to visible, auditory, and imaginary actions and events, to the exclusion, generally, of thoughts pertaining to an object's price, the materials used to produce it, the character of the artist, etc. Literature may be thought to be an exception to this restriction and, most assuredly, distinctively intellectual activity is more evident in the reading of poetic literature than it is in either looking at paintings or listening to music. But even in literature it may be said that a character is held up for the mind's eye to contemplate.[42] Thus even in literature it is possible to speak roughly of "perceptual" experience, and there would be something odd in saying that a reader was engaging in abstract, logical reasoning while reading, say, something by William Faulkner. Also noteworthy is the fact that the language of literary criticism typically employs the vocabulary of visual perception.[43]

"Absorption" means a willingness to forego momentarily most personal desires and inclinations, including feelings to own the work, or the emotions, reveries, and reminiscences induced by it, and a readiness to attend to the work's powers and qualities. Aesthetic contemplation thus understood is not a direct cue to action, in the sense that the perceived qualities of the red or green of a traffic light are, not a case in which the basic intent is that of recognizing what is perceived as an instance of a class of things about which generalizations can be made, and not a cue to memory in the sense of what the object perceived reminds one of. Once again, the tendency to regard literature as radically different in respect of these "ground rules" is tempered somewhat by the notions that "Common sense seems to say that the statements of fiction do not refer to something outside themselves in the sense in which historical statements do" and that "There is something unsatisfactory about taking a play or novel to be pointing to something...."[44]

Now it may be that the distinction between aesthetic and other types of "perception" will not hold up under strict logical analysis,[45] but it need not be concluded therefore that nothing can be done to help students achieve a proper stance relevant to works of art. Certain logical issues in aesthetics notwithstanding, then, the term "aesthetic contemplation" is most convenient for referring to this posture. As one writer has remarked, "In a suitable context the adjective 'aesthetic' and the adverb 'aesthetically' may well be superfluous, but it is sometimes necessary to introduce one of these words in order to make it clear that when we refer, say, to a person's satisfaction we are not thinking of moral satisfaction, economic satisfaction, personal satisfaction, intellectual satisfaction, or any satisfaction other than aesthetic satisfaction."[46] Once an understanding of the pedagogical corollaries of theories of aesthetic relevance are grasped by the teacher, it should not be too difficult to identify aesthetically irrelevant responses, such as, for example, the class of "it looks like" and "it reminds me of" responses, and to point out the consequences of such responses for aesthetic appraisal and evaluation. Observation, practice, and inclination to introspection should give the learner an adequate notion of when his satisfaction or response is and is not aesthetic.

The third difficulty in efforts to gain knowledge of aesthetic values has to do with the point that the work of art itself appears to make some sort of cognitive claim different from what was previously discriminated as "knowledge about" or what is also called propositional knowledge.

But, again, even if art provides for many individuals a kind of illumination or enlightenment, can such enlightenment qualify as knowledge? An appeal to the parent discipline of aesthetics again yields no consensus on this question; yet its importance is acknowledged by the belief that the epistemological question is the only thing that keeps aesthetics alive.[47] Given the interest in recent studies in genetic epistemology and cognitive growth,[48] it is natural that aesthetic educators today should be interested in ways of knowing.

The Meaning of "Aesthetic Knowing"

The characterization of a work of art as an artifact designed principally to function as an aesthetic object, together with the ground rules stipulated for aesthetic contemplation, suggest an approach to the nature of knowing in the aesthetic domain. To say that it was intended by the artist to be appropriated by others in a special kind of rapport, and not through utilitarian use or consumption, makes it at least plausible to hold that an element of communication is involved. Some human concern may be thought to be communicated.

But concern with what? An uncomplicated response is that works of art express or communicate simply the human concern with objects of this nature. They exhibit and reaffirm, it might be said, man's peculiar bent to find delight and satisfaction in objects with certain properties, powers, and qualities. But the quest to discover the meanings of these properties renders uncomplicated responses inadequate. Thus, it has been thought that works of art might symbolize a sort of equilibrium, the homeostatic principle so characteristic of the living form, or exhibit for comprehension the logical forms of the life of feeling. And there is ample testimony that some of the greatest works of art have been experienced as significant and highly complex metaphors.

Whatever the character of the states of awareness conveyed by works of art, they emerge within the confines of aesthetic awareness, do not principally involve abstract reasoning and conceptual thought in the senses previously mentioned, and thus, wisdom dictates, should not be accorded the status of propositional knowledge.[49] Only science, it is rightly claimed, results in propositional knowledge. Aesthetic awareness is thus more properly regarded as "knowledge of." The central epistemological issue was put by Ernest Nagel in his oft-quoted criticism of Langer's theory of art.

> The desire of so many lovers of the arts to exhibit the latter as possessing an important cognitive core is symptomatic of the supreme, though perhaps unwitting, value they place upon *knowledge*. But if that desire can be satisfied only by so radically altering the meaning of "cognitive" that in its new use the term has no recognizable continuity with its normal employment, has not the ideal of clarity been sacrificed, and has not a serious disservice been thereby rendered to that which is prized so highly?[50]

Now there would be no problem in dismissing the states of awareness induced by the arts as possessing an important cognitive core were it not for the fact that persons, including highly intelligent ones, *do* claim having received some kind of enlightenment through aesthetic contemplation, and that such enlightenment seems to bear the stamp of objective validity. Nor is there any reluctance to talk about the meanings of works of art with the certitude of warranted assertions. Such individuals rarely preface their remarks with "it seems to me" or "now, I believe." They are more apt to declare "this work expresses an image of lonely despair" or "it conveys the feeling of apocalyptic protest." Yet such assertions are not subject to verification in the way that scientific laws and generalizations are subject to confirmation or disconfirmation. As several writers have indicated, such qualities are defined ostensibly,[51] by pointing them out for others to see, such pointing out sometimes being called a kind of "perceptual proof."[52]

Immanuel Kant noticed this tone of objectivity in pronouncements about art, despite their notorious inability to gain general concurrence, and he attempted to explain this. Following the conventions of his day, he restricted his discussion to beauty rather than meaning or expressiveness, but his treatment of the problem may still be relevant to the present inquiry.

"The judgment of taste," writes Kant, "requires the agreement of everyone, and he who describes anything as beautiful claims that everyone *ought* to give his approval to the object in question and also describe it as beautiful."[53] "Further, this claim to universal validity so essentially belongs to a judgment by which we describe anything as *beautiful*, that, if this were not thought in it, it would never come into our thoughts to use the expression at all."[54] This is true, Kant observes, despite the fact that beauty needs to be defined as "that which pleases universally *without a concept*,"[55] which means that there can be "no objective rule of taste which shall determine by means of concepts what is beautiful."[56] Here, then, is the famous antinomy of taste which D. H. Parker formulated as follows: "Thesis--the judgment of taste is not based on principles, for otherwise we would determine it by proofs; antithesis--the judgment of taste is based on principles, for otherwise, despite our disagreements, we should not be quarreling about it."[57]

Kant, seeking to explain this persistent claim to objectivity in matters of taste, appeals to another feature of aesthetic experience already discussed: the fact that aesthetic contemplation is free from outside interests or ulterior motives: "...since the person who judges feels himself quite free as regards the satisfaction which he attaches to the object, he cannot find the ground of this satisfaction in any private conditions connected with his own subject, and hence it must be grounded in what he can presuppose in every other person. Consequently he must believe that he has reason for attributing a similar satisfaction to everyone. He will therefore speak of the beautiful as if it were a characteristic of the object and the judgment logical...."[58]

Once more, not only will the percipient talk as if he had attained valid knowledge from the work of art, but he will also seek to furnish some sort of "verification" for what he believes to be in the art object. It was also said that persons holding certain things to be true about works of art will, when challenged, point to features of the work as evidence in support of their claim, inviting others to see for themselves. Moreover, it is equally true that while such demonstration may not always convince others, it may nonetheless lead them to perceive aspects they had previously overlooked, or see them in a new light.

It has been established that, regardless of the dubious cognitive status of the meanings or messages of works of art, intelligent and highly regarded individuals do talk as if they had knowledge of them and act as if they could verify it. Since attributing cognitive import to works of art can have tangible social consequences, the question becomes, are there ways of making talk about art more relevant, systematic, coherent, persuasive, efficacious? The issue, in other words, is not so much whether the purported knowledge claims of works of art are in fact true or false, but whether there are procedures or strategies for supporting or justifying various sorts of statements attributing aesthetic qualities and truth claims to works of art. As procedures lend themselves to being taught, these questions suggest a more promising approach to the nature of knowing in the arts.

The earlier contention that the discipline of aesthetics does not appear to yield a knowledge structure reliable enough for educational adaption should now be modified, for the subdomain of the philosophy of criticism affords paradigms of procedural skills for making the most sense out of whatever can be known in a work of art. The person who typically exemplifies these skills is the critic. His training, experience, and superior sensitivity enable him to make relevant statements about works of art which often help others to have more meaningful aesthetic experiences. While it is not the purpose of an exemplar approach to train professional art critics, it is reasonable to assume that ability to communicate knowledgeably about the qualities and meanings of works of art is prima facie evidence that the skills of aesthetic criticism have been learned, or that the disposition for enlightened preference and justification in the aesthetic domain has been fostered.

To elevate, moreover, some approximation of the critic's expertise into an objective for aesthetic education does not appear illegitimate in view of similar aims frequently proclaimed for other fields of instruction. Educators frequently propose that the student learn to "think as the scientist does" or "investigate as the historian does"--although such expressions take on a different character in light of the earlier proposed distinctions between the Interpretive and Applicative Perspectives. It will be recalled that insofar as the scientist or historian is a specialist, he attempts to solve problems of the first order. Thus the student cannot really think as the scientist or historian does; he does not possess the necessary knowledge and experience. However, if it is understood that critical skills are to be developed within the framework of an Interpretive Perspective in general education, it may be said that the purpose of this project is to teach the learner "to appraise as the critic does."

Aesthetic Criticism: The Method of Exemplar Studies

But what, more specifically, is the nature of critical activity? A survey of successful critical statements, i.e., those which have released a work's value potential previously inaccessible to untrained sensibilities, discloses little unity. The statements of critics range from crisp, schematic analyses to eloquent literary essays. The description of critical activity that follows therefore is neither exhaustive nor definitive, but it does seem to hold potential for formulating and planning defensible educational objectives and experiences.

Critical activity may be described in terms of overlapping phases which contain statements ranging from the cognitively certain to the cognitively less certain, beginning with description and phasing into analysis, interpretation, and evaluation. The division is open to challenge since the terms are used ambiguously and the boundaries between phases are not precise.[59]

1. Description is already possibly a misleading word, for by and large what is meant is naming, identifying, and classifying, a kind of taking stock which inventories cognitively established aspects of the work, e.g., knowledge concerning the type of thing the object is (triptych, symphony, work of prose fiction, etc.), information about the materials and techniques used, and knowledge of the extra-aesthetic function of the work when relevant. This category would further comprise art-historical data, and, in the case of representational works, knowledge of mythology, cultural history, or whatever is required to identify the subject matter depicted.

Descriptive knowledge of the foregoing types is often depreciated because it is said so-called art appreciation courses frequently degenerate to this level. Assuredly, memorization of dates and names and drills in the identification of period styles and artists falls short of defensible objectives for aesthetic education. Yet descriptive information of the right sort is important in developing and refining aesthetic response. Relevant descriptive knowledge interrelates with the other, more properly aesthetic, phases of criticism and thus contributes to the total critique. Further, since aesthetic education as an epistemological enterprise often seems to falter with the recognition that, on the whole, secure knowledge might not be present in the arts, those areas in which knowledge is possible should be indicated. Lastly, it is conceivable that ability to talk with cognitive assurance about the descriptive elements of works of art, even though they are not necessarily the most aesthetically relevant, may give teacher and student greater confidence to venture into more ambiguous and uncharted territories.

2. Analysis. This involves close scrutiny of the components, elements, or details that make up a work of art, the larger groupings or complexes into which they are composed, and the relationships they sustain. Analysis in art is not a mere enumeration or cataloging of components; it cannot be done in a meaningful way, it seems, without at the same time describing and often characterizing what is singled out for inspection. The distinction between "description" and "characterization" is stipulated for convenience and it marks different ways in which the parts, complexes, and regional properties of works of art can be talked about. Such considerations further introduce the complex topic of aesthetic qualities, concepts, or predicates--a topic that invites analysis of the terms, particularly adjectives, often used in critical talk.

a. There is a first group of predicates so matter-of-fact and uncontroversial that they are not properly regarded as aesthetic. A color may have a certain degree of saturation, a musical note an ascertainable pitch, a shape a determinate geometric configuration, a word a conventional meaning. These characteristics, which anyone whose sensory and mental apparatus is not impaired should be able to perceive, are literally in the work. Ascription of such characteristics is normally accompanied with the certitude distinctive of propositions cited in support of fundamental knowledge claims. That an element is crimson, circular, cylindrical, or a high C is not usually subject to further confirmation.

b. The next class of predicates typically find employment in aesthetic contexts but may also be used in other situations, e.g., words such as "harmonious," "delicate," "graceful," and many others. Here agreement among critics is still substantial but by no means unanimous. Some persons may detect subtle rhytyms where others utterly fail to do so. Similarly a feature appearing "graceful" to one critic may appear, say, "flaccid" to another. Indeed, one cannot always decide whether terms like "delicate," "garish," or "harmonious" are used to describe or characterize, or even to evaluate, whether they are closer to the cognitively certain or to the cognitively uncertain end of the spectrum of critical statements. Once more, it is sometimes impossible to maintain sharp and clear distinctions. Nor is it always necessary to do so.

c. There is another, more properly aesthetic, group of characterizing predicates which cannot be certified through simple or mere inspection. They have one thing in common: their normal application lies in a different modality of experience; hence to ascribe them to works of art is to use them metaphorically. These predicates are involved when critics speak of "strident" colors, "luminous" tones, "lugubrious" movements, "taut" story lines, or "stern" passages, to take only a very few simple examples. While often construed as a source of perplexity, it should not be concluded that talk attributing aesthetic qualities is necessarily fuzzy and imprecise, to be corrected by recourse to a more accurate and purely descriptive language of criticism. Of matters metaphorical some relatively reasonable things can be said.

(1) In the first place the metaphorical use of terms is predicated on identifiable features in the work of art; aesthetic judgments containing such terms do not (or need not) report gross or idiosyncratic impressions. Although it may be thought that "violent" does not properly characterize a certain component or pervasive regional property, people generally understand what is being referred to. Critics, moreover, can offer good reasons in support of such an aesthetic judgment, i.e., a critic can explain why an object has the quality he says it does.

(2) Furthermore, divergent judgments are usually not poles apart but seem to lie along a qualitative range. For instance, an arrangement of elements may be called "restful" by some and "monotonous" by others, but it is highly unlikely that such elements would be characterized as being "turbulent." And a concept of aesthetic knowing requires only that we can speak intelligently about relevance and appropriateness.

(3) It is also pointed out that the use of metaphorical language is neither unnatural nor esoteric. The shift from literal to metaphorical, or quasi-metaphorical, uses of words, Frank Sibley notes, is due to "certain abilities and tendencies to link experiences, to regard certain things as similar, and to see, explore, and be interested in these similarities. It is a feature of human intelligence and sensitivity that we do spontaneously do these things and that the tendency can be encouraged and developed....It is no more baffling that we should employ aesthetic terms of this sort than that we should make metaphors at all."[60] Moreover, the propensity for metaphor is developed at a very early age by emulating the actions of parents and peers, a fact perhaps as yet fraught with unexplored educational consequences.

Some additional remarks about the analytical phase are in order. In the first place, it should be clear that the characterization of elements and relationships in a work of art already shades over into the next, the interpretive, phase. Describing and characterizing terms are furthermore, in many cases, normative as well, thus anticipating the evaluative phase. In most contexts words like "harmonious," "unified," and "graceful" tend to have positive connotations, while "shrill," "harsh," "unbalanced," "disjointed," etc., seem to be not only descriptive characterizations but negative evaluations as well. Though perhaps not always. In a great deal of modern art criticism the judgments "harsh" and "shrill," for example, seem to have positive connotations, owing to that peculiar characteristic of contemporary sensibility by which intensity of expression is a norm.

3. Interpretation. The proper concern of this phase is to say something about the meaning of the content of a work of art as a whole, as distinct from its subject matter. Judgments of this sort are frequently the first ones made of works of art, which is to say they tend not to await description and formal analysis. But to justify or support interpretive statements the critic will resort to explanation and analysis, and these may simplify, modify, or even radically alter the original interpretation--or, as Hume said, "correct a false relish."

Since interpretation is often taken as the most meaningful and enriching phase of transaction between a percipient and a work of art, just what and what not to expect from it should be indicated. Interpretation, it is suggested, should not be attempted where human significance is obviously irrelevant, e.g., in the case of works primarily concerned with pattern and decoration. Further, the impression should be avoided that interpretation is merely a summing up of what is found in analysis, that it is arrived at by a process resembling the making of an inductive generalization, notwithstanding the fact that this sometimes seems to be the case. The interpretation of a work of art as "an image of lonely despair" seems to follow logically from the characterization of its components as "somber," "drooping," "mournful," "dark-hued," "slow paced," etc. But transvaluation may also occur.

For instance, normative connotations of ascriptions may be altered when elements characterized negatively as "unbalanced," "top-heavy," or "murky" are perceived as necessary to a forceful expression, say, of "menace" or "impending disaster." Original characterizations may also take on ironic or disturbing twists when, for example, details which one would normally call "gay" and "sprightly" are seen as essential to a "sinister" or "anxiety-ridden" mood. This is often the mark of significant transitional works. Mannerist works in the sixteenth century typically used traditional forms to create powerful new imagery. The sprightly color of Hieronymus Bosch is another example; his Garden of Delights is anything but delightful. Indeed, the whole modern movement of Surrealism in both painting and literature trades on such devices to create queasy and unsettling qualities. The work of the expressionist composer Schönberg is also said to have used nineteenth-century values of unreality and modish display in the service of an ultimate seriousness. All of this is merely to indicate that while the citing of analytical findings in support of interpretations is required by responsible criticism, the manner in which interpretive judgments emerge from analytical ones is complex and not always productive of general agreement. Perhaps this is one reason why certain works of art continue to have universal appeal: their infinitely rich forms continually give rise to new interpretations when seen from a different angle of vision.

If the connection between interpretation and analysis is often ambiguous, the relationship between the subject matter of a representational work and its message or content is even more so. It is probably a good rule to say that a critical response is inadequate if it offers as an interpretation a mere recapitulation of subject-matter description. Content, it may be said, is a kind of distillation, compaction, or transfiguration of materials and subject matter. And often it is in the more significant works that striking discrepancies are found between what the work ostensibly represents and what it is interpreted to mean, or what it is said to be a metaphor or image of. A clear-cut case is Masaccio's mural The Tribute Money. This work is impressive not because it depicts a particular biblical episode, in itself not high in the hierarchy of biblical events; rather it is impressive because it expressively portrays the dignity and worth of the individual, a meaning inferred from the manner in which Masaccio individuated the various figures in the picture and fixed their spatial and formal relations. An interpretation of The Tribute Money, then, delivers the judgment that the picture's significance resides in its image of human nobility, such image the essential import of what is depicted, i.e., its content in contrast to its subject matter.

4. Evaluation. The term as used here implies an assessment of the merit of the work of art in question. The simplest kind of verdict asserts that the work is good or bad, based upon an examination of its aesthetic qualities, say, its degree of unity, complexity, intensity, or some combination of these.

As for import or significance, the only acceptable aesthetic evaluation is one of sufficiency or deficiency. A work may be judged sufficiently expressive to reward contemplation, or, as in the case of certain elaborate and technically brilliant productions, it may be dismissed as shallow, insignificant, not worth the percipient's time. To praise or condemn on the basis of what a work says, however, is to make a moral or cognitive, or extra-aesthetic, and not a distinctively aesthetic evaluation. To condemn or praise a work because it depicts, say, moral decadence would be a case in point. An aesthetic evaluation, however, would arise from an assessment of the work's parts, complexes, relations, and regional aspects, the overall interpretation of which might give rise to the kinds of content statements previously referred to. Now, since moral and cognitive judgments will be made by teachers and learners anyway, it is no use ruling them out of aesthetic education. Indeed, it is necessary to know how to handle them in order to understand better what is involved in the making of aesthetic judgments. The point to be emphasized is that different sorts of judgments can be made of works of art.[61]

There are at least two ways in which even a work that rates high in expressiveness and is solid and respectable on every other count may yet draw a negative critical assessment. One is to find it derivative and unoriginal; there simply are too many things of this kind around. Secondly, an aesthetically good work may be rejected as poor when it fails to serve what extra-aesthetic functions it may have. Paul Rudolf's Art and Architecture Building at Yale University may be a case in point; it is purportedly interesting to perception, yet students are said to complain about working in it.

Another pair of evaluative terms are "successful" and "unsuccessful." Now "successful" and "good" are almost equivalent. But to ascribe lack of success to a work appears to mean that certain expectations were not fulfilled. This could refer to the artist's intentions: he did not achieve what he set out to do. Speculations about what the artist had in mind, however, are sometimes difficult, if not impossible, to verify, and for purposes of aesthetic evaluation (not necessarily description and interpretation) it would seem that the work itself provides most of the necessary information. If "unsuccessful" indicates that a work is not quite what it might have been, then some description of what would have constituted success should be expected.

Lastly, critics will frequently sum up their reaction, the nature of their experience with the work, with such terms as "interesting," "impressive," "challenging," "stimulating," "dull," "preposterous," etc.[62] In other words, an assessment of the value possibilities of a work may be rounded off by a statement about the nature or intensity of the liking or valuing, and the latter is not always predictable in light of the former. It is perhaps the mark of the enlightened critic that he can recognize a work's value potential, endorse it, and even recommend it to others, yet say it is not his cup of tea. This is perhaps the highest degree of objectivity one can hope for in aesthetic education. But there are still problems.

Even if the foregoing constitutes a reasonable and acceptable description of critical activity, it does not explicitly prescribe content or procedures for doing criticism. Needed is a comprehensive set of concepts and critical *techniques* as distinct from critical *phases*.

Very briefly, some content that might be used to help develop critical capacities are the concepts (or topics) of medium, form, content, and style. These are some of the more inclusive notions. Regarding *form*, the principles of harmony, balance, centrality, and development may be mentioned, aspects which can be displayed by the devices of recurrence, similarity, gradation, variation, modulation, symmetry, contrast, opposition, equilibrium, rhythm, measure, dominance, climax, hierarchy, progression, etc.[63] In addition, somewhere in instruction such topics as symbol, meaning, truth, intention, and metaphor should be dealt with.[64] The generality of content from one art to another should not, however, be taken for granted lest a spurious unity be imposed on materials. Content as transfigured subject matter, i.e., the subject as presented in the medium of the materials, is an important and accepted idea in the visual arts, but more problematic in music. And it's an open question how to talk about the significance of some examples of nonobjective and abstract painting. Does a Mondrian or a Kandinsky, or a work of 'op' art, have either content or subject matter? It depends on how the terms "content" and "subject matter" are used. Further, as noted earlier, content or expressiveness may be marginal or inappropriate in arts relying on abstract patterns, and the question of the medium presents difficulties in poetry. How important, for example, is the sound of poetry, the timbre of the spoken word? Should even some novels be read aloud? And how after all is the term "form" to be used? Does form simply mean the same as structure, or design, i.e., the elements in relation? Or is form a normative concept implying something achieved and valuable, as it does in several theories? Awareness of some of these important differences among the arts has prompted one philosopher to organize his discussion so that painting and music are examined together with respect to their descriptive aspects, separately with respect to problems of interpretation, whereas literature is a separate topic altogether, except in dealing with critical evaluation where most judgments, it is claimed, can be supported by making appeal to a fundamental set of canons.[65]

Regarding critical procedures or techniques, again as distinct from critical phases, recent studies of the critic's activities suggest methods and procedures for teaching. These techniques have been described as involving approximately seven moves or tactics, although doubtless there are more than these.[66] Critical procedure may consist of (1) the pointing out of nonaesthetic features. Examples would be "Notice these flecks of color...." "Did you see the figure of Icarus in the Brueghel?" "Notice how he has made use of the central figure." Etc. The idea, of course, in mentioning or pointing out nonaesthetic features is that by indicating one thing the learner is encouraged see something else, presumably more aesthetically relevant. Then there is (2) the pointing out of aesthetic features and qualities. In doing this the critic simply mentions aesthetic qualities. "See how nervous and delicate." "The landscape is barren." "Feel the vitality!" Simply mentioning the quality may do the trick, achieve the perception in the learner. There may also be (3) a linking of remarks about aesthetic and nonaesthetic aspects. This, of course, is quite common. "Do you notice how the horizontals give a feeling of tranquility?" "See how the red adds to the intensity of expression." Something has already been said about the metaphorical use of terms in criticism, but the (4) use of genuine metaphors and similes may be noted. "The light shimmers, the lines dance, everything is air, lightness, and gaiety." The critic may also (5) make use of contrasts, comparisons, and reminiscenses, for example, "It has the quality of a Rembrandt." "In the Botticelli the edges of forms are stressed as lines, whereas in the Rubens there is a tendency toward fusion and interplay." The (6) use of repetition and reiteration is another tactic, as is (7) making use of expressive gestures. This latter is merely to say that nonverbal behavior may help: a sweep of the arm, a dip of the body, a certain facial expression.

It is important to stress that there is no guarantee that such techniques will be successful in bringing others to see, hear, or feel what is to be experienced. Critical skills and procedures cannot be equated with a method which, when followed conscientiously, ensures success, i.e., a perfect aesthetic judgment or appraisal: there is no such thing in the aesthetic domain. The teaching of categories, concepts, criteria, and procedures, though seeming to hold out the only hope for making sense of what can be known in a work of art, constitutes no more than elements of heuristic devices, or sets of questions to ask of works of art.

But, it may be asked, how can it be determined whether a student is genuinely developing as an aesthetic knower? It is suggested that initial evidence of growth in this direction is to be found in written and oral responses to works of art. With respect to the problem of the authenticity of learners' responses two things may be said. First of all what was earlier called the "replicative" use of learning can be avoided by selecting works for test responses which are sufficiently different from the ones used in demonstration and trial response, yet similar enough to allow learnings to be used "interpretively." To deal with the discrepancies that are bound to occur in student responses, clues may be sought in the relevance and appropriateness of the reasons given in support of various types of judgments and evaluations. A sense of what is reasonable and appropriate, however, can come only with experience; hence enlightened critical dispositions must be fashioned over a relatively long period of time. Actually, what differentiates the very good from the inferior in learners' responses is not difficult to discern. One thing to look for is the organization of critical statements, the ways in which descriptive, analytical, interpretive, and evaluative remarks are interrelated. Neither would one want to overlook matters of style and persuasiveness. Thus criteria for assessing student responses are relevance, appropriateness, cohesiveness, and persuasiveness.

TEACHING AN EXEMPLAR APPROACH TO AESTHETIC EDUCATION

Description of Exploratory Work

As part of the work of this initial phase of the project, some relatively informal and uninhibited exploratory investigation was undertaken with a small group of fifth- and sixth-graders. The primary purpose of this effort was to seek more reliable clues than are now available to the following questions:

1. Can young people's interest be sustained if they are asked to contemplate traditional and modern exemplars of painting, i.e., masterpieces of high aesthetic value which are often thought to be remote from their needs, interests, and capabilities?

2. What kinds of statements do young people tend to make when asked to respond to what they see in such exemplars?

3. To what extent do such statements enable inferences to be made regarding aesthetic and nonaesthetic responses?

4. Do young people change, develop, or improve in their capacity to perceive the aesthetic qualities of the paintings viewed?

5. What are some of the difficulties young people have in learning to attend aesthetically to works of high aesthetic value?

6. Do young people enjoy learning what to look for in art? That is, do they seem to enjoy the contemplative posture?

These are the questions that interested the instructor, for if answers to questions 1, 4, and 6 turned out to be no, then there might be grounds for re-examining the plausibility of an exemplar approach for children at this age. Questions 2, 3, and 5, however, could yield information independently interesting irrespective of its relevance to a specific approach. A few remarks about the work are in order.

First of all, the instructor had a clear conception of what counted as a statement permitting inference of an aesthetic response, or of statements referring to the properties of the work of art as an aesthetic object. For example, a statement "It reminds me of a mosaic we made in art class" was not construed as aesthetically relevant. "The shape is flat and plain" was taken as more aesthetically relevant even though, strictly speaking, flatness and plainness do not constitute highly significant aesthetic qualities. "It is quiet and peaceful," however, was classified as aesthetically significant since it seemed to refer to an object's pervasive regional qualities. Nonetheless, as the earlier discussion of criticism pointed out, "quietness" and "peacefulness" can be predicated on identifiable features in an object and ascriptions of such qualities (and many, many more) can be more or less adequately supported with good reasons.

Once again, the first statement, "It reminds me of a mosaic we made in art class," is nonaesthetic and is more properly regarded as a statement about the autobiography of the pupil. The second statement "The shape is flat and plain," is more aesthetically relevant, although of a low order. The third statement, "It is quiet and peaceful," is aesthetically relevant since it ascribes, albeit metaphorically, expressive properties to the art object. If the statement had read "It makes me feel quiet and peaceful," then it may be questioned whether the statement is aesthetically relevant since it seems to refer to the feelings evoked in the viewer and not necessarily to the properties of the object. The qualifier "seems" is intentional, for it is not always easy to determine the referents in a learner's response. A purported affective response, i.e., one referring to the feelings evoked in a viewer, may, on inspection, turn out to be a reference to the properties of an object. A judgment ultimately has to be made whether the pupil is talking about himself or the object and this can be determined only by examining the context of the pupil's response.[67] This point should be emphasized because it is often neglected.

There are other ways of classifying statements, of deciding on matters of aesthetic relevance, but the foregoing indicates how in a general way student statements were regarded in the exploratory work. In brief, the exploratory work presupposes a notion of aesthetic knowing responsive to artistic manifolds bearing sensory, formal, technical, and expressive properties. Without some idea of the meaning of aesthetic response or of the nature of a work of art there would be no way of knowing whether or not a pupil had responded aesthetically. As one writer has remarked: "If one is not prepared to say what he thinks art is /and it may be added aesthetic response/, he could have no idea of what to look for when he inquires into art education. For without some definitions, how shall one recognize what he is looking for?"[68] Indeed!

Another observation has to do with the problem of motivation. In the modern era particularly, motivation has been pitched around the purported immediate needs and interests of learners as a means of capturing their attention. However, little or no effort was made by the instructor to capture attention with this kind of appeal. It could be presumed that the pupils were already motivated inasmuch as they volunteered for the class, and this turned out to be true; and one of the major objectives of the exploratory work was to discover the meaning of "needs," "interests," and "level" in the context of an exemplar approach.

The class was conducted on Saturday mornings from 9 to 10 a.m. for a period of nine weeks. Five pupils participated, one male fifth-grader and two male and two female sixth-graders. Two methods were used to record student responses: a tape recorder, and shorthand notes from which transcripts in the form of condensed session summaries were made. Verbatim transcripts were not made, nor were all statements systematically classified. Such detailed data were not needed. No tape recordings were made of three sessions owing to mechanical taping difficulties in two cases, and to a session given over primarily to written responses in another. However, shorthand notes were taken at sessions when the tape recorder broke down, and a tape was made in the one instance when shorthand notes were not taken--the time when a project assistant conducted one of the sessions due to the absence of the chief instructor. Trouble was encountered in taping the students' responses because of the noise made by the fans on the two slide projectors. This was not a problem, of course, when paper reproductions were used.

It is worth noting, since it bears on the attitudinal aspect of aesthetic education, that when the children were informed there would be only one more class (at the seventh session), they all spontaneously expressed regret and asked that the class go on, which it did for one more session than was planned. A response to a question asking why they wanted to continue perhaps gives a sense of the spirit that pervaded the group as a whole. One of the sixth-graders remarked that: "It's fun to learn more about paintings that you didn't know about." The pupils also expressed interest in attending more classes of the same kind. It might also be remarked that there was no indication that attention or interest was saturated at the end of any given session, even though sessions were usually an hour long.

Teaching Method

By "teaching method" no reference is intended to some of the more popular labels such as "project method," "discovery method," "inductive method," "inquiry training," etc. Rather the steps common to practically all teaching methods are implied and these may be listed as:

1. Preparation for instruction
2. Motivation

3. Presentation of learning task
4. Inducement of trial response
5. Correction of trial response
6. Fixation of response
7. Test response and evaluation

It has been pointed out that theories of education tend to take their point of departure from one or more of these phases of teaching method.[69] The problem of motivation, for example, preoccupied the efforts of such men as Comenius, Pestalozzi, Froebel, Herbart, Dewey, and Kilpatrick, whereas greater stress has been placed on inducement and correction of trial response in recent curriculum developments in mathematics and the sciences.

At what points, then, did emphasis fall in the exploratory work of this project? From an examination of the transcripts and the instructor's personal recall, it is clear that emphasis focused at steps 3, 4, and 5: presentation of learning task, inducement of trial response, and correction of trial response. Preparation of material (1) was not unnecessarily elaborate. Further, there was no major problem in gaining the pupils' interest so that motivation (2) did not take up a great deal of time. And since presentation of the learning task (3) was kept intentionally simple, this point was not unduly featured. There was, however, explicit concern with inducement and correction of trial responses (4, 5), especially the former. Given the nature of the learning, perhaps "clarification" of trial response is more apt, but this is a minor point.

Learning tasks consisted of having pupils learn such concepts as subject, formal relations, and mood as aspects of works of art, and to practice attending to these aspects in a variety of objects. Most time was spent on the topic of formal relations (which implies the activity of formal analysis), i.e., the business of showing how elements in a work of art are related. It was the willingness and ability of the pupils to follow the guidance of the instructor and to engage in formal analysis themselves that were the most promising findings of the work. Indeed, if the children had not become tolerant of analysis, and if they had not cultivated some critical capacity, I doubt that during the eighth session the greater part of an hour could have been given over to a discussion of a nineteenth-century French painting by Corot. In the instructor's opinion, this was the highpoint of the work and a possible portent of the plausibility of exemplar study, even with relatively young minds, but perhaps even more so with older children.

Less time was spent on steps 6 and 7, fixation of response and test response and evaluation. Time did not permit it. Much more practice in formal analysis, as well as practice in responding to expressive (mood) properties, would have been needed to do anything significant. Written responses provided by the children in the last session confirmed this all too well. While the responses were not insignificant and, in the instructor's opinion, indicated aesthetic growth, they did not reveal the range or richness of response that longer practice doubtless would have yielded. Once again, it was only toward the latter part of the class that more explicit attention was given to formal analysis and expressive responses; and since the children did not have sufficient time to practice these responses they could not be expected to perform at a high level on a written test. Moreover, there was the problem of expressing in words what was seen, and it is safe to assume that more was perceived than was written about.

It should be noted once more that the instructor was alert to a variety of elements in the children's responses. First of all there was alertness to problems of motivation, especially since artistic exemplars were the primary objects of study. Secondly, the children's responses were carefully noted for their aesthetic or nonaesthetic relevance. Once it was discovered that the children were sufficiently motivated and seemed to be enjoying the contemplative posture, effort switched to ways of prompting responses along aesthetic lines, toward a change, in other words, in disposition to respond. Thus if a student made a remark that seemed purely fanciful, i.e., a lapse from topical concern, it was not summarily dismissed; rather the instructor asked questions as to what the response might mean. This was done with a view to getting back on the aesthetic track. The instructor was also interested in detecting difficulties in learning aesthetic concepts, e.g., the topics of subject, formal relations, and mood previously mentioned.

Transcripts of Sessions and Comments

To reiterate, verbatim transcripts of student responses were not made, although an effort was made to retain a sense of the remarks. Isolated quotations are accurate and were verified from taped recordings. The transcripts were also edited for clarity of reading, but again, a sense of the sessions was retained. (See Evaluation section.)

Footnotes

[1] See Harry S. Broudy, B. Othanel Smith, and Joe R. Burnett, Democracy and Excellence in American Secondary Education (Chicago: Rand McNally & Co., 1964), Chaps. I, II. The general analysis presented in this part is taken from this work.

[2] The phrasing is from Lucien, quoted by Harold Osborne in Aesthetics and Criticism (London: Rutledge & Kegan Paul Ltd., 1955), p. 5.

[3] For example, in Jeffersonianism and the American Novel (Columbia: Teachers College Press, 1967), Howard Mumford Jones writes that the power of fiction in molding the American outlook is one of the most striking things about it. "In vain," he says, "do historians tell us that the frontier, Puritanism, slavery, international society, and American business ethics were or are far more complex than the appear to be in the cases of Leatherstocking, Hester Prynne, Uncle Tom, Isabel Archer, and George Babbit. Fiction creates its own patterns and stamps their image upon the American imagination." (p. 9).

[4] In The House of Intellect (New York: Harper & Brothers, 1959), Jacques Barzun expresses his conviction "that art is miraculously precise and communicative in its own domain of fused spirit and sensation. It awakens knowledge of a kind no other means can reach. But that kind is not the only kind, and the means that art uses are always less than explicit." (p. 17).

[5] Oscar Wilde's dictum "Nature imitates art" is standard in this context. In a similar vein a contemporary critic writes that "A great poem, a classic novel, press in upon us; they assail and occupy the strong places of our consciousness. They exercise upon our imagination and desires, upon our ambitions and most covert dreams, a strange, bruising mastery. Men who burn books know what they are doing. The artist is the uncontrollable force: no Western eye, since Van Gogh, looks on a cypress without observing in it the start of flame." George Steiner, Language and Silence (New York: Atheneum, 1967), p. 10. In sociological terms, art constitutes for many persons an important reference domain for beliefs about reality. For a discussion of reference group theory, see Robert E. Lane and David O. Sears, Public Opinion (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), Chap. IV.

[6] See the collection of research studies and introductory essay in Wilbur Schramm (ed.), The Effects of Television on Children and Adolescents (New York: UNESCO, 1964).

[7] Regarding the practical social consequences of calling something a work of art, Paul Ziff notes that, among other things, objects either do or do not get placed in museums, have public funds spent on them, take up people's time who look at them in museums and galleries or as reproductions in books, etc. Thus on the issue of critical disputes about art he writes that "it would be absurd to call such disputes merely verbal." "The Task of Defining a Work of Art," anthologized in R. A. Smith (ed.), Aesthetics and Criticism in Art Education (Chicago: Rand McNally & Co., 1966), pp. 107-108.

[8] This analysis follows the discussion in Chapters III and IV in Broudy *et al.*, *Democracy and Excellence*...., *op. cit.*

[9] Solon T. Kimball and James E. McClellan, Jr., *Education and the New America* (New York: Random House, 1962).

[10] Philip H. Phenix, *Realms of Meaning* (New York: McGraw-Hill Book Co., 1964).

[11] *The Experimental Psychology of Beauty* (London: Methuen, 1962), pp. 29-30.

[12] According to Jacques Barzun, "*Finesse*...is the power that seizes on relations by an immediate impression and without literalism. It takes up experience by a rapid synthetic glance, reaching truth, not through demonstration, but through an intuition of significance. This quick sense of how things go together and of what they mean may be right or wrong and usually it cannot give an account of its work: to prove its rightness or error is impossible; but this *finessing* of results remains the only means the mind has to know the world at first hand. That knowledge is not *precise* in the way of geometric science but it is *exact*: one recognizes a friend's face without a chain of demonstration, just as one knows and responds to a song without analyzing its structure or statements," in *Science: The Glorious Entertainment* (New York: Harper & Row, 1964), pp. 289-290.

[13] As evidenced in Morris Weitz's *Hamlet and the Philosophy of Literary Criticism* (Chicago: Univ. of Chicago Press, 1964).

[14] "Aestheticians" here refers primarily to philosophers of art who teach courses called "philosophy of art" or "aesthetics" in (usually) colleges of liberal arts and sciences. Occasionally there is confusion regarding (a) *aesthetics*, a philosophic discipline or field of study, (b) *aestheticians*, (c) *aesthetic experience*, which is the structural form of experience or perceptual focus of awareness under certain conditions, and (d) *aesthetic education*, which, as indicated herein, implies a conception of education that uses concepts, principles, and procedures from aesthetics which are helpful in developing the capacity to have refined and enlightened aesthetic experiences of works of art.

[15] Such choosing and selecting invites the charge of eclecticism. However, it is not the desire to be eclectic but rather the nature of the subject matter that dictates the multiple grounds of justification presented here. Efforts that attempt to encompass the varieties of art and aesthetic experience within a single purpose or function tend to be too exclusive.

[16] Cf. Monroe C. Beardsley, "Intrinsic Value," *Philosophy and Phenomenological Research*, Vol. 26, No. 1 (September 1965), pp. 1-17.

[17] Beardsley, "The Aesthetic Problem of Justification," *Journal of Aesthetic Education*, Vol. 1, No. 2 (Spring 1966), pp. 29-39.

[18] Beardsley, "Intrinsic Value," pp. 13-14.

[19] In "The Discrimination of Aesthetic Enjoyment," *British Journal of Aesthetics*, Vol. 3, No. 4 (October 1963), pp. 296-297. Beardsley shows that several prominent aesthetic theories are based on circular reasoning. See also Morris Weitz, "The Role of Theory in Aesthetics," *Journal of Aesthetics and Art Criticism*, Vol. 25, No. 1 (September 1956),

[20] F. E. Sparshott, *The Structure of Aesthetics* (Tornoto: University of Toronto Press, 1963), p. 207.

[21] Iredell Jenkins, *Art and the Human Enterprise* (Cambridge: Harvard University Press, 1958), p. 232.

[22] This does not imply that works of art have always been, are now, or will be designed *only* for aesthetic contemplation. Nonetheless, as Harold Osborne has pointed out, even works having religious or magical functions exhibit aesthetic properties which are redundant to their utilitarian functions. *Aesthetics and Art Theory* (London: Longman's, Green, and Co., Ltd., 1968), p. 11.

[23] Beardsley, "The Aesthetic Problem of Justification," p. 30. Beardsley stops short of making a cognitive claim for art.

[24] Susanne K. Langer, *Mind: An Essay on Human Feeling*, Vol. I Baltimore: The Johns Hopkins Press, 1967), p. 59.

[25] *Ibid*., p. 95.

[26] *Ibid*., p. 67.

[27] *Ibid*., p. 103.

[28] *Ibid*., p. 64.

[29] *Ibid*., p. 104.

[30] John Casey, *The Language of Criticism* (London: Methuen & Co., Ltd., 1966), p. 67.

[31] Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Indianapolis: The Bobbs-Merrill Co., Inc., 1968). See also the essay review of this work "Symbolic Systems, Cognitive Efficacy, and Aesthetic Education," which appeared in Vol. III, No. 4 (October 1969) of the *Journal of Aesthetic Education*, pp. 123-136.

[32] *Ibid*., p. 262.

[33] *Ibid*., p. 248.

[34] Ibid., p. 259.

[35] Casey, op. cit., p. 62.

[36] Cf. Harry S. Broudy, "The Role of the Humanities in the Curriculum," Journal of Aesthetic Education, Vol. 1, No. 2 (Autumn 1966), p. 24.

[37] William J. Baumol and William G. Bowen, Performing Arts: The Economic Dilemma (New York: The Twentieth Century Fund, 1966). See also the editorial of the January 1969 issue of the Journal of Aesthetic Education.

[38] See pp. 27-34 of this chapter.

[39] Jenkins, op. cit., p. 243.

[40] H. D. Aiken (ed.), Hume's Moral and Political Philosophy (New York: Hafner Publishing Co., 1948), p. 178.

[41] Such considerations involve the problem of the definition of art, the logical issues of which have been clarified in a number of recent essays. See the collection in R. Smith (ed.), Aesthetics and Criticism in Art Education, op. cit., Part II.

[42] Knox Hill, Interpreting Literature (Chicago: University of Chicago Press, 1966), p. 52.

[43] Isabel C. Hungerland, "The Concept of Intention in Art Criticism," Journal of Philosophy, Vol. L (1952), p. 737.

[44] Knox Hill, op. cit., p. 51.

[45] Currently under attack by some aestheticians are the foundational concepts of aesthetics itself. The issues are drawn in two recent articles: Virgil C. Aldrich, "Back to Aesthetic Experience," Journal of Aesthetics and Art Criticism, Vol. XXIV (Spring 1966), pp. 365-371; and George Dickey, "Attitude and Object: Aldrich on the Aesthetic," JAAC, XXV (Fall 1966), pp. 89-91.

[46] J. O. Urmson, "What Makes a Situation Aesthetic?" anthologized in R. Smith, op. cit., p. 127.

[47] F. E. Sparshott, op. cit., p. 262.

[48] For example, the writings of Jean Piaget and Jerome S. Bruner.

[49] Harry S. Broudy, "The Structure of Knowledge in the Arts," in R. Smith, op. cit., p. 36.

[50] Journal of Philosophy, Vol. XL (June 1943), p. 329.

[51] See Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York: Harcourt, Brace & World, Inc., 1958), p. 86; and C. L. Stevenson, "On the 'Analysis' of a Work of Art," Philosophic Review, Vol. LXVII (1958), p. 46.

[52] Frank Sibley, "Aesthetic and Nonaesthetic," Philosophical Review, Vol. XLLIV (1965), p. 143.

[53] "The Critique of Judgment," anthologized in Karl Aschenbrenner and Arnold Isenberg (eds.), Aesthetic Theories (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 189.

[54] Ibid., p. 171.

[55] Ibid., p. 180.

[56] Ibid., p. 186.

[57] The Principles of Aesthetics, 2nd ed. (New York: Appleton-Century-Crofts, Inc., 1946), p. 103.

[58] Kant, op. cit., p. 176.

[59] For a similar specification of critical phases, see Edmund B. Feldman, Art as Image and Idea (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1967), Chapter 15. It might be noted that the usual trinity is description, interpretation, and evaluation. Because of the pedagogical importance of formal analysis, however, this phase is isolated. Especially relevant in understanding the nature of critical activity is Morris Weitz's Hamlet and the Philosophy of Literary Criticism, op. cit. Weitz takes the criticism of Hamlet as a paradigm of what criticism is and isolates the following modes: description, explanation, evaluation, and poetics (aesthetics).

[60] Frank Sibley, "Aesthetic Concepts," in R. Smith, op. cit., pp. 336-338.

[61] For a discussion of cognitive, moral, and aesthetic judgments, see Monroe C. Beardsley, Aesthetics: Problems...., op. cit., Chap. X.

[62] See the distinction between "emotion-arousal" and "recognition of emotional quality" words in R. W. Hepburn "Emotions and Emotional Qualities: Some Attempts at Analysis," British Journal of Aesthetics, Vol. I (1961), p. 267.

[63] See the discussion of content in Broudy, "The Structure of Knowledge in the Arts," in R. Smith, op. cit., pp. 37-40.

[64] Any standard anthology of aesthetics will reveal a sense of the topics currently structuring the discipline. In this connection see Monroe C. Beardsley and Herbert M. Schueller (eds.), Aesthetic Inquiry (Belmont, Cal.: Dickerson Publishing Co., 1967). This volume is a collection of articles from the Journal of Aesthetics and Art Criticism.

[65] Beardsley, Aesthetics: Problems...., op. cit.

[66] Sibley, "Aesthetic Concepts," op. cit., pp. 336-339.

[67] It might also be noted that the expression "It is quiet and peaceful" may, on one view, be classified as a descriptive statement, and some philosophers use the term description in this way. On the other hand, to construe the properties of an object in such and such fashion may also be understood as giving an interpretation of meaning or import, for the same properties may be construed in different ways. Furthermore, the expression may function evaluatively as well; that is, "quietness" and "peacefulness" in this context may be saying something positive about the properties of the object. This is merely one more example of how critical phases overlap and how responses must be interpreted in their context. For a discussion of critical statements involving references to genetic, objective, and affective considerations, see Monroe C. Beardsley, Aesthetics: Problems...., op. cit., pp. 456-464.

[68] Donald W. Arnstine, "Needed Research and the Role of Definitions in Art Education," Studies in Art Education, Vol. VII (Autumn 1965), p. 7.

[69] Harry S. Broudy and John Palmer, Exemplars of Teaching Method (Chicago: Rand McNally & Co., 1966).

CHAPTER VI

THE EXEMPLAR APPROACH IN A WIDER CONTEXT

This chapter presents a discussion of the exemplar approach within a wide educational context. The major topics under consideration are the foundations of aesthetic education, educational theory, the objectives of general music and general art programs, and alternative approaches to aesthetic education.

Foundations

Those who attempt to justify aesthetic education say that it is compatible with the principles of general education, has support from the philosophy of art (aesthetics), and can be structured in accordance with psychological principles. However, such an effort to reach back into other disciplines will not produce a unified approach to aesthetic education. Aestheticians rarely suggest educational procedures directly, and psychologists present a variety of views on even the most fundamental issues. The best approach is probably the one which enables the school to achieve its broad objectives. If, for example, the good life is a broad objective of the school, aesthetic education can contribute by exposing the student to the world of the arts--in almost anyone's definition a component of the good life. The exemplar approach would be justified insofar as it proves itself to be the most effective way of achieving insight and enthusiasm for the arts. Many approaches can be justified on a philosophical or psychological basis, and a variety of coherent programs can be developed to reach various objectives. Given equally well-designed approaches, the ultimate question remains one of objectives.

General Education

A program of general education may currently be found in many elementary schools, grades K-6. However, it is not often found beyond grade six, although frequently advocated by educational theorists. In Democracy and Excellence in American Secondary Education, 1964, Broudy, Smith and Burnett call for a common curriculum of general studies for grades 7-12, noting that in the scientifically based mass society, vocational training increasingly presupposes thorough grounding in general studies. They analyze late twentieth century American culture and discuss the structure of the learning and teaching processes, and the various uses of schooling in life. They maintain that general education for all serves as the remedy for a variety of current problems as well as the best education for an individual.

The curriculum described in Democracy and Excellence is devoid of electives. The total educational program is outlined in the following way:

Symbolics of information:	English, foreign language, and mathematics as skills and as sciences.

Basic sciences:	general science, biology, physics, and chemistry.
Developmental studies:	(I) evolution of the cosmos, (II) evolution of social institutions, and (III) evolution of man's culture.
Exemplars:	art, music, drama, literature.
Molar problems:	typical social problems.[1]

In this scheme, the arts receive an important place. Curriculum specialists have rarely placed them on a footing equal to such time-honored disciplines as the sciences. Here, however, the exemplar segment of the curriculum is expected to carry a heavy burden: to provide value education through models of perfection as well as to aid the development of rational powers. The education of prospective consumers of the arts has as its aim the building of "aesthetic evaluative maps," the development of "enlightened cherishing."

Aesthetics

There are three major positions in aesthetics regarding the nature of meaning in art. One holds that the art object is an organic body of interrelationships, a play of formal patterns, which makes no reference to anything outside itself. Opposed to this formalist position is the referentialist view which maintains that works of art may be understood only insofar as their connections with external reality are uncovered. A middle position, known as expressionism, believes in both the organic nature of the work and the necessity for extra-artistic meaning.

Many programs of aesthetic education have emphasized the referentialist viewpoint and have continually emasculated the work of art by subordinating it to various moral or social truths. The formalist position, while rarely held in practice, is sometimes offered as a counterbalance to the excesses of the referentialists. The most sensible position seems to be that of the expressionists. It avoids the cold, purely analytic method of the formalists as well as the naive postulates of the opposite point of view.

The best exposition of expressionist theory is that of Suzanne Langer.[2] She defines the art object as a presentational form, a symbolic object, and a microcosm of human feelings. She upholds the validity of the formalist view that the art work is an interesting visual or tonal play, but relates such an activity to human life. The work of art represents the artist's view of human feeling; indeed, it captures the very patterns of feeling. The expressionist position reminds us that due consideration should be given to the larger contexts (philosophical, historical, cultural) in relation to which individual pieces derive part of their meaning.

It seems clear that a viable curriculum in aesthetic education should avoid overemphasis on such matters as program music which are the result of referentialist thinking. Rather, it should seek to place the study of the art object itself in the central position, taking care to point out that the object's appeal derives partially from its profound relationship to human experience.

In practice, the adoption of the expressionist position by analysts has led to perceptive, humanistic commentaries on works of art. Examples may be found in the studies of musical meaning presented by Leonard Meyer.[3] Meyer's discussions of the nature of music draw upon recent thinking in such areas as information theory and semantics, and they offer brilliant explorations into the meaning-symbolizing process. For example, Meyer believes that emotion is evoked when tendencies of tonal material are inhibited or resolved. He distinguishes areas of stability and instability and discusses the ways in which they convey emotion. Just as deviations are unsettling in an individual work, so the appearance of new norms heralds the breakdown of style and the emergence of new style. Thus, Meyer's analyses of individual works enable him to explain both musical and cultural problems. This is in line with expressionist theory.

Joshua Taylor, like Meyer, takes a moderate position between formalists and referentialists. He speaks of the fusion of form and subject matter as the unit of expression. In the following passage, he is concerned with the visual arts:

> To keep from confusing what we normally call the subject matter of a work--the identifiable objects, incidents, or suggested outside experiences that we recognize--with the more complete aspect, taking, as it were, the part for the whole, it might be useful to adopt the term 'expressive content' to describe that unique fusion of subject matter and specific visual form which characterizes the particular work of art. 'Subject matter,' then, would be the objects and incidents represented; 'expressive content' would refer to the combined effect of subject matter and visual form.[4]

The curriculum planner should keep an open mind regarding the nature of art. New works force us to reevaluate the very definition of art and the ways in which it communicates. As Morris Weitz points out, the definition of art should remain open-ended.[5] A single theory, even the expressionist viewpoint, merely offers fertile suggestions and not final answers.

In searching for justification for the aesthetic education program, it is useful to consider not only the nature of art, but also the nature of aesthetic knowing. Since the expert critic is the paradigm of an aesthetic knower, an aesthetic education program is remiss that does not develop critical skills within the generalist frame of reference.

In the previous chapter, four aspects of critical activity were distinguished.

1. The initial confrontation with the work of art is on the level of description, consisting of such activities as noting the genre, observing the medium, presenting historical information, and identifying the subject matter.
2. Analysis involves close scrutiny of the elements of the work and their interrelationships (form).
3. Interpretation is an attempt to "say something about the meaning of the content of the work . . . as a whole, as distinct from its subject matter." The general message of the work is considered, and related to human life, historical position, and the culture of which it is a part.
4. The final phase of critical activity is evaluation in which an assessment of value and merit is made. This highest level of judgment considers such matters as unity, complexity, intensity, import (significance), originality, satisfaction of extra-aesthetic function, and success in relation to the critic's view of "the possible."

Psychology

Logically, the curriculum planner should choose key concepts and major aspects of his discipline for inclusion in the curriculum. However, only knowledge of psychology can guarantee that the concepts he chooses to teach will be within the grasp of any particular age level. Unfortunately, we know very little about normal maturation in the arts and hardly more about learned behavior. Some things seem obvious. For example, the consideration of historical concepts should probably not occur until approximately the age of 12, when some chronological awareness is manifested. Consideration of stylistic influence, which takes place in time, is not necessarily ruled out, but it would seem unwise to involve young students in discussion of century-long developments and their cultural significance. Experimentation in these matters is absolutely necessary if decisions concerning the sequencing of subject matter are to be made with assurance.

Viktor Lowenfeld devoted a lifetime of research to the matter of creative growth in the visual arts, providing us with a broad picture of the limitations and possibilities of children at various age levels. He distinguishes six major stages of development.

1. Scribbling state--2-4 years.
2. Preschematic stage--4-7 years.
3. Schematic stage--7-9 years.
4. Gang age--9-11 years.
5. Reasoning stage--11-13 years.[5]
6. Adolescence--13-various ages.

At present, art activity in early elementary school consists primarily in the development of representational ability, handling of line and color, and work in various media. An interest in handling space and perspective comes later as does a capacity for handling abstract concepts. These aspects of art are usually introduced in upper elementary grades or junior high school. However, we must consider Bruner's notion that the foundations of any subject may be taught in some form to any age person, providing the appropriate language is used. Here also, experimentation is needed to determine where various concepts belong in the long-range curriculum.

Musical researchers have neglected the maturation process in their attention to matters of learned behavior. An exception is Marilyn Pflederer, who has dealt with the ways in which children at various age levels form cognitive musical maps and retain invariants when subjected to controlled changes in the musical stimulus. She has observed that "musical intelligence is a superior form of musical organization, represented by a framework of musical concepts which is built up through a utilization of the principle of conservation."[6] For example, imagine a melody played twice with the second presentation differing in one way from the first. Students who are able to conserve the stimulus notice that the melody is the same in presentation number two except for the deformation. Those who have not developed conservation are unable to retain the original melody and have difficulty making a comparison between the two presentations. Research of this type will enable us to discern how and in what order various concepts might best be presented.

At this stage in the history of aesthetic education, little is known about developing a psychologically viable curriculum. A logical structure for presentation to students seems to be most feasible for the present time.

Educational Theory

The purpose of this section is to place "the exemplar approach" in a domain or domains of the discipline of educational philosophy. Major problems in the philosophy of education seem to fall into six categories: function, objectives, content, subject matter, sequence, or method. The various approaches to aesthetic education become better defined if they can be categorized and removed from the amorphous realm in which they so often reside.

Function

Much of what is done in education is an outgrowth of fundamental views regarding the function of the school. Some theorists, for example, hold that the major function of the school is the socialization and politicization of the learner. Others maintain that the school exists as a vehicle for the solution of crises in the society. Still others propose that the major function of the school is to transmit the important aspects of the cultural heritage.

The exemplar approach is not a problem in the domain of function. It might aid in integrating the learner with his environment, in developing communication for solving social animosities, and in transmitting a major area of man's thought. The transmission of the heritage position is most in accord with the general education philosophy that surrounds the exemplar approach, but the approach might be feasible with any serious alternatives.

Objectives

The next level of educational philosophy, in order of increasing specificity, is objectives (aims or goals), which are concerned with the role of the school in relation to the individual. Most theorists would propose that the major aims of the school are to modify the behavior of the student and to help him realize his full potential. Other broad goals frequently advocated include preparation for world citizenship, preparation for a vocation, development of ethical character, development of social awareness, advancement of health, and the encouragement of worthy use of leisure.

Schools which pursue general, liberal education would be more likely to find that the exemplar approach contributes to the attainment of their major objectives, but, once again, the exemplar approach is not a problem in this domain; advocates of the approach do not have to take a stand on issues at this theoretical level.

Content

Once objectives have been determined for the educational program, it becomes necessary to choose experiences which lead to their attainment. Experiences are either organized into courses based on single disciplines or into broad, interdisciplinary topics which take the place of courses. Content refers to these large-scale arrangements of knowledge, whether they be grouped around a single discipline or a complex topic.

The choice of content should follow the establishment of a hierarchy of objectives--itself a choice on the higher level of generality. Specific areas are emphasized depending on which objectives are held most dear. Thus, Latin and mathematics are crucial for some advocates of mental discipline. The social sciences play a major role for those who favor life adjustment. Those who aim to transmit the heritage and to develop world citizenship might advocate greater emphasis on the arts and humanities. However, the exemplar approach is a smaller problem within the domain of the arts and therefore is not an issue at this level. Rather, those who discuss the possibilities of the approach have already assumed that the arts are justifiable as content.

Subject matter

Once the broad areas of content have been chosen, what specific experiences should be included in the curriculum? At this point, we are concerned with the problem of subject matter.

There is no widespread agreement concerning the basis for choosing subject matter. Some theorists would choose that subject matter which contributes to growth of competence. They postulate certain "fundamentals" of a discipline, certain basic elements (heat, light, magnetism; melody, rhythm, harmony) and develop a curriculum which begins with and focuses upon aspects of these elements. However, there is little agreement on what is really fundamental and even on what constitutes the boundaries of individual disciplines. Bennett Reimer notes that the so-called "basic fundamentals" of music--scales, key signatures, time signatures, intervals, chord structure, and the like--are neither basic nor fundamental, but instead are specialized tools for those who will become professionals in the field.[7]

The usual fundamentals approach founders upon one major obstacle. Few students ever reach the advanced levels of a discipline in the course of their public school education. They are condemned to the continual discussion of relatively simple and minor concepts, and they never savor the exciting aspects of a subject which reside at the frontiers of the discipline.

Another approach is to choose that subject matter which is most closely related to the present life of the student. The inclusion of popular music is sometimes justified by this criterion. However, the uniqueness of the educational function is denied, for other aspects of his environment also contribute to the student's knowledge. Although subject matter with a high degree of relevance may sometimes be the most appropriate in a specific circumstance, it hardly seems viable as a general criterion.

Clearly related to this environmental argument is the desire to choose subject matter which will be of most value to the student in his future life. Unfortunately, no one knows what that will be. Students who are given vocational training, for example, often find upon its completion that their job has been automated.

Another major position, held by many liberal education advocates, claims that there is a body of "knowledge most worth having." Since artistic masterworks are considered to be among man's greatest achievements, advocates of the exemplar approach propose this as the basis for subject matter choice. For example, Broudy, Smith, and Burnett remark that "six or even 12 years is too short a time to include all the desirable ingredients. Therefore, what is included is that which, in the writers' judgment, no individual in a democratic mass society can do without, and from which, therefore, no pupil can be excused."[8]

Perhaps the best criterion for choice of subject matter is the development of the self. Experience is built upon experience as each individual situation demands. This complete individualizing of instruction seems feasible with the advent of computers; it may be the ideal solution. The "knowledge most worth having" position is not completely opposed to it, however. Concerning this set of knowledges, Broudy remarks that "How to translate this into a program that does not do violence to individual differences in abilities and interests is the major problem for a Realistic philosophy of education."[9]

The exemplar approach is obviously related to the question of subject matter. Arguments are concerned with whether or not the study of exemplars should be the subject matter in an aesthetic education program. Depending upon one's view of the criteria for subject matter choice, the approach may or may not be justified.

Sequence

Once a body of subject matter, such as the study of exemplars, is justified, the question of sequencing arises. Where in the total curriculum should this subject matter be presented, and in what order should its constituent parts appear?

Some theorists propose that disciplines have a logical structure which should be followed in sequencing subject matter. This approach, though currently quite popular, raises several objections. First, to define the boundaries of a discipline is not easy. Second, a discipline once defined can be structured in a variety of ways. And third, the logical organization of subject matter is not necessarily equivalent to the psychological order in which it is grasped by the student.

Another proposal is that theories of learning be used as criteria for sequencing subject matter. However, many of the findings of psychology are tentative, and not all have been applied to educational situations. Those that have--for example, the notion that immediate reinforcement is most effective when it is clearly connected to the behavior which it is intended to reinforce--may not offer solutions to sequencing problems. In addition, much important learning theory, such as Piaget's four stages, has not been applied to learning in the affective domain.

Organizing the arts as disciplines is a popular endeavor at the present time. Due to the lack of knowledge of ways in which students grasp concepts in the arts, educators are trying to develop curricula in logical ways as a beginning, but this is not the ultimate solution to the problem of sequence.

Perhaps the best criterion for determining sequence is motivational power. On this basis, ordering is determined by whatever has the maximum power of stimulating the learner. Hence sensuous, concrete, bizarre, and unusual experiences might come early in the curriculum, despite the inexactness of learning which would initially prevail. Experimentation will show which events provide the greatest motivation at any given age and ability level. As far as reinforcement within the sequence is concerned, the spiral curriculum promises the greatest rewards.

Advocates of the exemplar approach do not maintain that the study of exemplars should occur throughout the sequence of aesthetic education. Broudy remarks that their very virtues, "subtlety, scope, and complexity," make them unsatisfactory at beginning levels of instruction.[10] They are thus proposed for grades 7-12. Thematic and chronological ordering of exemplars may be most effective during the major portion of this time, but only experimentation will show how long each can be sustained.

Method

After experiences have been chosen and ordered, one must consider how they are to be presented. Few decisions can be justified at the level of method without extensive experimentation. It is difficult to set up carefully controlled situations in education, and the findings of psychologists are not always applicable to the classroom.

Some theorists propose that the learner be allowed to discover concepts for himself, through situations in which insight is achieved during a process of inquiry. Others believe that the instructor should present a conceptual structure which may then serve to organize future learnings. Many theorists hope that large areas of knowledge can be programed and methods individualized.

Understanding of exemplars requires the ability to analyze visual and tonal structure, to see relationships and large-scale form. Students must be able to perceive these attributes of a work. In addition, they must learn facts about the work of art--biographical, historical, sociological. Perhaps the ability to analyze an exemplar can best be promoted by lecture and discussion of its elements and form. Comparisons among exemplars would also be of great value. Knowledge about the exemplar and its historical-cultural milieu might accompany the study of the exemplar or might be reserved for the history class.

It is impossible to determine, without extensive trial in an educational setting, whether a single method or a combination of methods will be successful. The problem of method is closely related to the choices made in sequencing, and it is doubtful whether the two can be considered apart.

Objectives

General music

The long-range objectives of the general music program have been given careful consideration in the literature. For the exemplar approach to gain widespread approval, it should be able to accommodate many of the major objectives currently held. Although various writers do not agree in their emphasis upon particular objectives, they call for competence in many of the same areas. In the realms of knowledge and skill, the following broad objectives for general music commonly occur. The student should:

1. understand concepts under the topic of melody.
2. understand concepts under the topic of rhythm.
3. understand concepts under the topic of harmony.
4. understand concepts under the topic of timbre.
5. understand concepts under the topic of form.
6. understand various styles.
7. relate music to historical events.
8. relate music to cultural phenomena.
9. analyze selected exemplars.
10. develop a musical memory.
11. compose simple pieces.
12. improvise simple patterns.
13. sing.
14. play a musical instrument.
15. evaluate quality in musical performances.

In addition, special emphasis is often placed upon understanding the notational system, displaying rhythmic responsiveness, and developing a technical vocabulary. However, these objectives reside on a lower level of generality and have not been listed here.

In suggesting objectives, many writers tend to intermix those that require skill and those that pertain to attitude. For example, some authors hope that the student "will desire to continue his musical experiences." This objective is a broad, attitudinal, affective one, in a different category from the fifteen objectives listed here. In this discussion, we will be concerned only with those objectives which are clearly in the cognitive domain.

Various authors emphasize one or more of the fifteen broad objectives. The Palisca report, for example, states that "the development of musicality is the primary aim of music education from kindergarten through the twelfth grade."[11] Musicality is defined as "the capacity to express a musical idea accurately through pitch and time. Conversely, it is the capacity to grasp in its completeness and detail a musical statement heard."[12] Obviously, Palisca places great stress upon the development of musical memory, and calls for extensive practice in ear-training. Professor Broudy stresses connoisseurship,[13] and his main concerns lie in the areas of analysis and the development of critical capacity. Professor McMurray hopes that pupils will become sensitive to the less obvious, relatively hidden aspects of the environment.[14] He tends, therefore, to de-emphasize mastery of performance and ear-training skills. Charles Gary presents a program which focuses upon the development of concepts about the elements of music.[15] Mrs. Colwell, dealing only with the college appreciation program, is concerned with aesthetic growth. She suggests that the student learn to respond to the musical object itself and develop listening expectations for various styles. The development of musical memory is called for only insofar as it is "sufficient for the appreciation of form."[16] In addition, the student should be able to "participate with pleasure in some type of musical activity."[17]

The other authors are more eclectic and call for experiences leading to all of the major objectives. The ultimate objective of these experiences is sometimes so broadly stated that almost anything can be justified and included in the curriculum. Ernst and Gary call specifically for the attainment of most of the fifteen objectives stated above, although they devote the majority of their discussion to analysis and the development of concepts through listening.[18] Leonhard, Krone, Wolfe, and Fullerton advocate achievement in listening, performance, rhythmic responsiveness, creativity, and notation. They also recommend the development of concepts concerning melody, rhythm, harmony, dynamics, texture, form, and musical meaning.[19] Leonhard and House suggest that "the primary consideration of general music is heightened musical responsiveness."[20] The broad nature of the phrase "musical responsiveness" enables them to bring many objectives under one roof. Thus,

> objectives should include knowledge of musical compositions and styles, acquaintance with musical patterns and usages, and understanding of how music is composed, performed, and interpreted. Objectives must cover such necessary skills in singing and playing and listening as reading and improvisation, rhythmic and intervallic accuracy, and so on.[21]

When music educators speak about objectives on lower levels--one year, one semester, one class day--they present an enormous variety of suggestions. It is not possible to include all of these specific objectives and activities in grades K-12 and college, and choices must be made. These choices depend upon which of the broad, general objectives are deemed most important.

The exemplar approach is able to accommodate the first nine major musical objectives. Extensive analysis, which is the primary feature of the exemplar approach, is also the sine qua non for the evaluation of quality in musical performance (objective 15). The objectives which are least clearly related to the exemplar approach are objectives nine through fourteen (ear training, composing, improvising, singing, and playing). Should these be pursued independently, leading to the danger of fragmentation in the curriculum, or can they be attained within a curriculum which focuses upon the study of exemplars? Advocates of the exemplar approach have noted the benefits of performance in particular, but they have not clearly specified its role. Most of the exemplars, for example, would be too difficult for students to perform.

General art

The art appreciation program suffers from shortcomings similar to those of the general music program. These are an overemphasis upon studio work, and insufficient attention to both the development of concepts and the study of masterworks. Guy Hubbard remarks that "the neglect of the history and theory of art in secondary schools is, of course, a glaring imbalance in art instruction."[22] The major art education manuals offer large quantities of practical activities and very little material for the generalist.

It must be kept in mind that the studio experience which receives so much attention is equivalent to musical composition and improvisation, not to singing and playing. The latter are concerned with reproducing the works of others and have no equivalent in the art program. The art program therefore displays a greater concern for "creativity," and indeed the very word abounds in art education literature.

Art educators also speak frequently about the cultivation of "visual awareness." This is usually pursued within the studio experience rather than in relation to selected masterworks, and is often extended to "visual awareness of the environment." This concern with sensitive awareness is reflected in the major art achievement and aptitude tests. The Meier Art Tests, for example, call primarily for sensitivity to design and the ability to make correct artistic judgments. Evaluative tools in music have unfortunately not displayed similar concerns, nor have they been as clearly related to current objectives.

The six objectives listed by Oleson and Hastie are typical of those advocated by the profession. The student should develop his capacity to:

1. see, feel, and understand the visual relationships which appear in his environment;
2. become intensively involved with and responsive to his visual experiences with the creations of man and of nature;
3. develop intelligible standards in order to make sound visual judgments of the products of man;
4. act creatively with art materials and hopefully to carry these habits of creativeness into his thinking and general behavior;
5. increase his skill with the techniques, processes, and media of art; and
6. acquire a knowledge of man's visual art heritage, in order to support his own production and his appreciation of art.[23]

This list of objectives suffers from overlap, but it does give a relatively accurate picture of the current concerns of art education. The first two objectives are similar to musical objectives 1-5 (see preceding section) and call for an understanding of the elements of art. Objective six finds its counterpart in musical objectives 6-9 (stylistic, historical, and cultural understandings). The frequent reference to "environment" by art educators indicates a special concern for cultural understandings and reflects an awareness of sociological factors deeper than that possessed by the music education profession. There is some stress placed upon the analysis of masterworks (musical objective 9), but the student is more frequently exhorted to develop perceptual awareness in regard to his own creative efforts.

Objectives four and five are similar to the musical objectives of composition and improvisation (11, 12) As mentioned earlier, creativity has traditionally received special attention among art educators. The student is encouraged to create in many media and to develop his imagination to the fullest extent.

Objective two calls for critical acumen and finds a partial analogue in musical objective 15, concerning the evaluation of quality in performance. There are no equivalents to musical objectives 10, 13, and 14, but overall the broad objectives of general music and general art programs are similar.

A consideration of broad objectives for education in literature, theater, film, dance, and architecture, if available, would supplement this list. However, little thought has been devoted to educational objectives for these other arts.

Approaches to Aesthetic Education

The phrase "approaches to aesthetic education" is ambiguous and applies at several categorical levels. Many discussions about aesthetic education encounter difficulties due to imprecise use of terminology and the resultant mixing of categories. Perhaps the following chart will lend some clarification to the discussion here.

I. Approaches to subject matter

   A. Creativity
   B. Performance
   C. Analysis (elements)

   D. Analysis (exemplars)
   E. Chronological
   F. Cultural

II. Approaches to sequencing

   A. Simple to complex
   B. Obvious to subtle
   C. Known to unknown (environmental)

III. Approaches to method

   A. Inducing
   B. Deducing
   C. Comparing
   D. Lecturing

   E. Discussing
   F. Listening
   G. Viewing
   H. Moving
   I. Other

IV. Approaches to organizing exemplars

   A. Chronological
   B. Geographical
   C. Typological (genre)
   D. Topical
   E. Thematic (for some arts)

V. Approaches to implementation

   A. Single arts
   B. Allied arts
   C. Humanities

Approaches to subject matter

The exemplar approach is only one of several approaches to the choice of subject matter in the arts. The alternatives have advantages as well as disadvantages. Various approaches may be appropriate for various age levels. Creativity and performance, for example, along with an introduction to the elements, seem particularly important for the elementary school. The chronological and cultural approaches, like the exemplar approach, are probably best delayed until the pupil is more mature. Emphasizing one approach for extended periods of time has the advantage of providing focus; alternative approaches can provide occasional variety and diversion.

A. Creativity (making new works). Those who advocate creativity as the foremost goal of the aesthetic education program emphasize the production of new works of art. They maintain that people learn the arts best when they paint, compose, write, choreograph, or make a film. In order to create, the student must acquire a whole realm of important skills and concepts and must look closely at the efforts of the masters.

B. Performance (reproducing pieces). Advocates of this approach point out that most performing artists (musicians, dancers, and actors) were originally drawn to the art by performance. They suggest that all students should learn to re-create the works of others or to perform original compositions. As with creativity, the student is thrust into the medium and gains a first-hand appreciation of practical obstacles. The acquisition of skills is of particular importance.

C. Analysis: elements (dissecting pieces). Another way of coming to understand works of art is by analyzing them. The elements approach is most common in general music/music appreciation courses. Various concepts within certain categories are discussed and illustrated by partial or entire examples drawn from actual works of art. In painting, for example, the student considers varieties of line, handling of space, types of perspective, texture, and the like. Music is discussed in terms of rhythm, melody, harmony, tone color, and form. The student is expected to use the terminology appropriate to a given art. The consideration of genres (concerto, opera, landscape, portrait, novel, documentary) so common in appreciation courses, is an aspect of the discussion of elements. It entails recognition of specific features of works or groups of works.

D. Analysis: exemplar (dissecting pieces). As with the elements approach, works of art are discussed in detail. However, here the emphasis is upon the whole work. Concepts about the elements are discussed, and the manifold relationships among them are explored. Works are not used to illustrate elements so much as understanding of the elements is used to promote experience of the work as an aesthetic entity.

E. Chronological (relating pieces). This approach promotes an understanding of styles by comparison of several works. The student is expected to see how creative procedures change from piece to piece, composer to composer, period to period. Emphasis is upon understanding the ways in which the elements may be treated, and tracing this creative evolution chronologically. The study of genres often involves the consideration of styles and belongs to this category as well as to the category of analysis.

F. Cultural (relating pieces). In this case, pieces are related to the environment from which they spring. In the chronological approach, the concern is with the relationship of pieces to one another. Here, the concern is the extra-artistic motivating forces for the appearance of pieces and styles. The artist's life, his surroundings, the artistic and intellectual milieu, are topics for discussion. Much of this information can be gained outside the aesthetic education program, in history and social science courses, although efforts to synthesize the material are not always successful.

In addition to the approaches discussed above, some theorists have identified a conceptual approach. For example, a manual published by the Music Educators National Conference is entitled The Study of Music in the Elementary School--A Conceptual Approach. However, "concept" is defined so broadly that almost every learning becomes conceptual. A concept is defined as

> that which remains in the mind following a given learning experience. It may be a vague notion. It may be a clear understanding. It may be a mental image, or a memory of an aural experience. It may be a generalization or a very specific bit of learning that ultimately will be a part of a much broader concept.[24]

The actual manual is organized according to the elements approach. Here, "conceptual approach" seems not to be an approach at all but rather a warning that broad notions such as rhythm should be broken down into separate fragments of information and considered one at a time.

Compared to the other five approaches, the exemplar approach has a unique advantage: it places the development of critical capacity at the fore, promoting the connoisseurship which is one of the most important goals of the aesthetic education program. However, used alone, analysis too can become tiring--its rigors unmitigated by media work and its focus ungeneralized to larger concerns.

No one of the preceding approaches will suffice for the total curriculum program. Each has advantages and disadvantages, so that a judicious combination of approaches seems best.

Approaches to sequencing

Once subject matter has been chosen, decisions about sequence or order of presentation must be made In discussing the problems of sequencing, Ruth Colwell[25] distinguishes four approaches: chronological, reverse chronological, simple to complex, and obvious to subtle. One of her major concerns is with the ordering of actual musical pieces. However, we are concerned here with the sequencing problem in general, and have dropped the chronological category. It belongs more properly to our discussion of the ordering of exemplars, which appears later in this chapter. In addition, we have renamed the reverse-chronological approach and refer to it as known to unknown or environmental. The simple to complex approach represents a logical ordering of subject matter. The elements approach to subject matter usually proceeds in this way. However, some of the most simple expressions (Schubert songs, Fra Angelico paintings, Flaherty documentaries) are not necessarily obvious in their impact upon beginners.

Moving from known to unknown (reverse chronological) is another logical approach to sequencing, one quite popular in music education at the present. This approach is difficult to justify because, first, the progression is not always clear, and second, objects that are already known and understood hardly qualify for extensive curriculum time.

Perhaps the best solution to the problem of sequencing is the obvious to subtle approach. Material is presented that is in accord with the emotional and aesthetic capabilities of the student. His current level of understanding is the starting point, and he is met at his own level. This approach is basically psychological and developmental rather than logical. As we observed earlier, the development of logically ordered curricula is not to be discouraged, for we know very little about psychological capabilities in the arts at various grade levels. But the logical approach is obviously not the final answer, even when carefully programed.

Approaches to method

To separate the problem of method from the problems of subject matter and sequencing is difficult. Certain concepts and activities appear to be most appropriately taught by certain methods and, in fact, suggest specific methods. There seem to be two levels of method. One concerns the nature of the intellectual process; the other deals with activities. In the first category are the inductive method, the deductive method, and other cognitive operations. If the student is presented with general principles and finds specific instances, he is deducing. If he operates in the opposite way, he is discovering or inducing.

The second level of method refers to specific activities. For example, the teaching of reading may use the phonics method, the look-see method, or a method which treats language as a code. These methods involve hearing, seeing, responding, discussing, comparing, and, from the teacher's standpoint, showing, lecturing, etc. The development of critical capacity in the arts obviously requires extensive listening and viewing; comparing and discussing are also productive methods for the arts.

Approaches to organizing exemplars

In our discussion of sequencing in general, we observed that the psychological ordering represented by the obvious to subtle approach promised the best results. Within this overall sequencing principle, various short-term arrangements of exemplars are possible. In chronological sequencing, the student is able to follow the progressive evolution of artistic thought and relate this to historical and cultural events. However, it omits certain nonwestern, folk, and popular pieces that might be psychologically more appropriate than the chronological material.

Grouping exemplars around a geographical (cultural) entity enables the student to develop understanding for the art of foreign countries, but the study of cultural features is often pursued at the expense of the artistic product.

Typological sequencing of exemplars groups them by major genres or types. Mobiles, murals, symphonies, or operas are considered in groups. The possibilities and limitations of each type can be comprehended, and short-term chronological developments considered. However, the typological approach produces a situation in which minor differences in the handling of genres often receive more attention than the art objects themselves.

Topical sequencing usually leads to the creation of units which are concerned with broad, general matters. "Art and nature," "music and religion," "architecture and the environment" are common unifiers. Sometimes the approach is directed to more specific matters such as "David as a subject of Renaissance sculpture" or "the Iphigenia operas." Its advocates maintain that topical sequencing provides a continual flow of interesting and exciting matters for consideration. On the other hand, this episodic structure often fails to tie major ideas together and, especially with the very broad topics, does not always build a firm repertoire of important concepts about the arts themselves.

Thematic sequencing comes closest to treating the work as an entity in itself. An attempt is made to find a major theme, such as love, happiness, or death, which is at the core of the work's meaning. This type of sequencing operates best in literature where themes can be verbalized but has less applicability to the nondiscursive art of music. Even in literature, the problem of identifying a principal theme is forbidding. Knapton and Evans observe that "it is not at all easy to deal practically with theme--that is, to identify the themes of specific works and to group works by them so as to make a usable program of reading."[26] Yet the thematic approach respects the inner content of the work and may be the best means of grouping exemplars.

> We have shown that arranging by genres leads to a study of genres, that arranging by topic leads to pursuit of knowledge about the topic, and that all three arrangements, accordingly, impede rather than further the reading of works for their effects as works of art . . . the theme of a work is what a work is about . . . .[27]

Knapton and Evans warn against devoting a semester to works dealing with love, a semester to honor, etc. as being potentially boring. Nevertheless, they feel that the very devising of a thematic arrangement forces the teacher to know the works intimately.[28] With grades 9-12 in mind, they hope the end result will be a four-year program of works arranged in small, exciting groups.[29] This is in keeping with their notion that "the best thing an artistic work can do is to affect the reader as an artistic work, that is, afford him an aesthetic experience which, joined with many similar experiences over a long period, may hopefully have a salutary effect on him as a human being."[30]

Knapton and Evans advocate the careful dissection and analysis of first-rate works, because such works "can provide the most potent aesthetic experiences."[31] They also suggest teaching the most difficult works in the classroom, leaving easier works for outside reading. Regarding the matter of sequencing on a broad scale, they "have simply assumed that there is sense in moving from the less to the more difficult from year to year, and we can similarly assume that in the course of each year there should be a comparable progression."[32] They face the problem of channeling such activities as composition, grammar, spelling, vocabulary-building, and punctuation into their curriculum, and conclude that all of these can be related to the study of masterworks. Instead of writing about "my pet dog," students write about problems, characters, or ideas in the literature which they are reading. The authors demonstrate in detail how the study of literature can subsume everything else in the traditional English class. Perhaps their work can serve as a guideline for those who wish to integrate performance, drill, and creative activities with the exemplar approach in other arts. As they are at pains to point out, the school has only limited time to introduce students to the various fields. The literature program should do what it can do best, namely provide the student with aesthetic experiences.

Alan Purves also discusses the problem of sequencing literary exemplars in his article "Structure and Sequence in Literature Study: A Second Look."[33] He begins with the notion of the sensitive reader and asks how such a person might be cultivated. And he suggests that works be arranged from simple to complex:

> The culminating work would therefore be one which had a somewhat abstruse vocabulary, replete with many types of verbal ambiguity, charged with multivalent connotations and networks of connotation, full of literary allusions, complex in its syntax, subtle in its use of rhythms, partaking of a mixture of genres, highly metaphoric, dealing in the most complex of human actions, presented in a variety of authorial attitudes, and dealing with a subject matter that makes it hard for the reader to be detached. That work would probably be Joyce's Ulysses. How could one sort out the works that lead from The Three Little Pigs to that pinnacle?[34]

Purves also emphasizes the unique experience which the work of art provides, and he believes that "the humanities are courses in perception and response rather than in a body of lore--aesthetics lore, the lore of intellectual history, the lore of social and cultural history."[35]

With regard to grouping of works, he is not so much a partisan of the thematic as Knapton and Evans are. At one point he even remarks that "The order in which works are read by the student might just as well be random, as long as the talk is incremental . . . ."[36] But this is clarified when he suggests that "Within a gross sequence that is random, there might be small sequences--two or three works that are connected to each other in any one of a number of ways: topically, thematically, structurally, linguistically, chronologically, or the like. These points of connection should be varied just as the connecting points of the network of literary works are various . . . ."[37]

While he is not so strict as Knapton and Evans in (1) emphasis on the thematic approach and (2) subordination of all activities to the critical response to literature, their views are not far apart. Both make literary works and analytical activity the central features of the program. The ability to talk intelligently about a work of art is, for them, the ultimate aim.

Approaches to implementation

As programed instruction becomes more sophisticated, the process of structuring a long-range curriculum into "courses" may become irrelevant. In the meantime, however, courses are still very much part of the educational scene. There are three ways in which the arts may be incorporated into this course-oriented curriculum.

The most common is the course in a single art. At the present time, the arts generally appear in the curriculum as follows: music and art in K-6 with optional general programs in grade 7, literature in K-12 as part of the English curriculum, and several of the arts as elective performing groups. If the general study of the arts were expanded to a long-range K-12 program encompassing all of the major arts, it might be difficult to find curriculum time for any single arts approach. Many curriculum developers have decided that the arts probably cannot look forward to such an amount of time and can expect only an hour per day. They therefore propose that an allied arts approach be adopted.

In one version of the allied arts approach, the arts are still treated as separate entities, but appear within a single course. Some may be given more time than others. A second version of this approach suggests that the arts have features in common which might serve as strategic determinants of the curriculum. Topics such as medium, elements, form, and principles (unity, variety, balance) are presented, and examples from individual arts are used to illustrate them. This version has several problems. The presentation of subject matter in relation to abstractions such as unity or balance can tend to obscure the work itself in favor of discussions of elements. In addition, advocates of this type of allied arts approach, in their attempts to unify what sometimes resists unification, tend to think about the arts in ways which knowledgeable specialists find unnatural. Furthermore, it is difficult to see how this emphasis on features common to the arts and the continual cross-reference from one art to another can be sustained for more than a year or two. If allied arts means a potpourri where single arts are discussed in turn and occasional attempts to unify are made, a long-term program seems feasible. If, however, allied arts is used strictly to mean a situation wherein unifying features are paramount, it is difficult to conceive of more than a course or two.

Another way of including the arts in the curriculum is within a humanities course. The study of the arts is placed in a wider context which includes history and philosophy. The role of the arts in the history of ideas is emphasized, resulting in broad and significant understanding. However, understanding of single arts suffers, as the study of individual works is subordinated to broad topics, such as "the nature of man" or "man and society." While such an approach might accommodate literature, nonverbal arts are usually neglected.

If history and philosophy received attention in a broad social science program and if the arts received their share of attention in the curriculum, there might not even be a need for a humanities course. The benefits of synthesis might warrant a one-year culminating course, but such a course would not be the desperate, one-shot attempt to cover important matters that current humanities courses are.

References

1. Harry S. Broudy, B. Othanel Smith, and Joe R. Burnett, *Democracy and Excellence in American Secondary Education*, Chicago: Rand McNally, 1964, p. 247.

2. See such works as *Philosophy in a New Key*, *Feeling and Form*, and *Mind: An Essay on Human Feeling* (Volume I).

3. See such works as *Emotion and Meaning in Music*, *Music, the Arts and Ideas*, and (with Grosvenor W. Cooper) *The Rhythmic Structure of Music*.

4. Joshua Taylor, *Learning to Look*, Chicago: University of Chicago Press, 1957, pp. 43-44.

5. Viktor Lowenfeld and W. Lambert Brittain, *Creative and Mental Growth*, fourth edition, New York: Macmillan, 1964.

6. Marilyn Pflederer, "How Children Conceptually Organize Musical Sounds," Council for Research in Music Education, *Bulletin* Number 7, Spring 1966, p. 7. The full project upon which this article is based is Marilyn Pflederer Zimmerman and Lee Sechrest, *How Children Conceptually Organize Musical Sounds*, Washington, D.C.: USOE Project Number 5-0256, completed in 1968.

7. Bennett Reimer, *Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music*, Washington, D.C.: USOE Project Number H-116, August 1967, p. 18.

8. Broudy, Smith, and Burnett, *op. cit.*, p. 246.

9. Harry S. Broudy, "Realism in American Education," *School and Society*, Volume 87, Number 2145, January 17, 1959, p. 13.

10. Harry S. Broudy, "Educational Theory and the Music Curriculum," *Music Educators Journal*, Volume 51, Number 2 (November-December 1964), p. 34 (from a 1960 speech).

11. Claude V. Palisca, *Music in Our Schools: A Search for Improvement*, USOE: OE-33033, 1964, p. 6 (slightly altered version of Claude V. Palisca (ed.), *Seminar on Music Education*, USOE: Project Number G-013, 1963.

12. *Ibid.*

13. Harry S. Broudy, "A Realistic Philosophy of Music Education," *Basic Concepts in Music Education*, National Society for the Study of Education Fifty-seventh Yearbook, Part I, Chicago: University of Chicago Press, 1958, p. 86.

14. Foster McMurray, "Pragmatism in Music Education," Basic Concepts in Music Education, National Society for the Study of Education Fifty-seventh Yearbook, Part I, Chicago: University of Chicago Press, 1958, p. 43.

15. Charles L. Gary (ed.), The Study of Music in the Elementary School--a Conceptual Approach, Washington, D.C.: Music Educators National Conference, 1967, passim.

16. Ruth Ann Colwell, The Development of a Theoretical Basis for a Course in Music Appreciation at the College Level, Ed.D., University of Illinois, 1961, p. 178.

17. Ibid.

18. Karl D. Ernst and Charles L. Gary (eds.), Music in General Education, Washington, D.C.: Music Educators National Conference, 1965, pp. 4-8.

19. Charles Leonhard, Beatrice Perham Krone, Irving Wolfe, and Margaret Fullerton, Discovering Music Together, Chicago: Follett, 1966 (grades 1-8; teacher's editions and records available). New edition now available (1970). passim, especially the introductory pages in each volume.

20. Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, New York: McGraw-Hill, 1959, p. 160.

21. Ibid.,p. 162.

22. Guy Hubbard, Art in the High School, Belmont, California: Wadsworth, 1967, p. 142.

23. Opal Oleson and W. Reid Hastie, "Art in the School," chapter 2 of Art Education in the Elementary School, Washington, D.C.: National Art Education Association, 1967, p. 37.

24. Charles L. Gary (ed.), op. cit., p. 2.

25. Ruth Ann Colwell, op. cit., chapter 6.

26. James Knapton and Bertrand Evans, Teaching a Literature-Centered English Program, New York: Random House, 1967, pp. 64-65.

27. Ibid., p. 63.

28. Ibid., p. 74.

29. Ibid., pp. 74-75.

30. Ibid., p. 315.

31. *Ibid.*, p. 10.

32. *Ibid.*, p. 32.

33. Alan C. Purves, "Structure and Sequence in Literature Study: A Second Look," *The Journal of Aesthetic Education*, Volume 3, Number 2 (April 1969), pp. 103-117.

34. *Ibid.*, p. 113.

35. *Ibid.*, p. 116.

36. *Ibid.*, p. 114.

37. *Ibid.*, p. 115.

CHAPTER VII

Evaluation

The development of any new program or approach in aesthetic education seldom represents such a radical change in the curriculum as to negate established principles of evaluation. The exemplar approach does not, in itself, either prescribe or proscribe a particular body of content or belief as to what the end product of an aesthetic education should be. Evaluation of the results of an exemplar-oriented program is therefore no narrower nor more rigorously defined than would be true for any other program or approach.

Any true evaluation, be it of course content, teaching pedagogy, or student performance, implies comparison against certain standards. We may indeed define evaluation as the act of comparing the worth of a product or process with given standards that are set up for them. That the standards will vary from situation to situation is to be expected and even encouraged. Standards, must, in fact, be varied if one is to avoid the pitfall of comparing program results with each other instead of with individual goals. Even more distressing, however, is evaluation without any standards, a practice which makes meaningful evaluation for program improvement difficult. This is not to deny the existence of a type of "evaluation" often referred to as descriptive or noncomparative. However, its existence in this form must be short term if any action is to take place as a result of it. While discussion of worth in nonabsolute terms may provide good mental exercise, it is of little real value with respect to the major use that we wish to make of evaluation, namely, as a means for making decisions about the given educational program. Furthermore, the term "standards" should not be interpreted to mean that all of the evaluative comparisons made will be of an objective nature. Persons responsible for program evaluation must be always receptive to the weighted opinions of both colleagues and students.

One of the best summaries of evaluation in program development has been given by Flanagan, who presents the modern viewpoint in three major guidelines:

> 1. It is essential that the objectives of the program be clearly defined. This definition must be in terms of observable changes in the students. For efficient use of evaluation procedures in developing educational programs, it is important that the objectives of the program be stated in terms of the achievements of specific individuals. It is highly desirable that the goals be directly meaningful in terms of useful abilities and proficiencies. For clear interpretation of the significance of these changes, they must be stated in terms of their relation to the achievement of the goals of the individual with respect to systematically developed plans for his educational development.
>
> 2. In developing an educational program, it is important that each component be separately evaluated before extensive use of this procedure is made in the total educational program. This type

of evaluation is sometimes referred to as "formative" evaluation; it provides a series of decisions with respect to components of the system, as compared to a single overall evaluation of the total system, called a "summative" evaluation. One of the important trends is the recognition that all educational programs are tentative. Therefore, a system of evaluation which provides for continuous improvement of all of the aspects of the educational program is especially important at this time.

3. In evaluating either a component or a total educational program, it is important that evaluation be in terms of a specific educational objective with reference to a particular individual and with careful study of any possible unplanned effects of the program in addition to the objective sought. Although means or other average measures of achievement often represent useful summary measures, it is of great importance that the ultimate evaluation of the educational program be in terms of how well it is fulfilling the needs of specific individuals.[1]

It should be obvious from the above discussion that evaluation is an ongoing process and cannot be considered as an act that occurs at a single point during the development of an educational program. It precedes the development of programs, continues to exist in various forms during their formation, and is often still going on when the other phases of the programs are finished.

Because of the longitudinal nature of evaluation in program development, the best perspective in which evaluation may be seen is that gained by observing it through the various forms it takes in the genesis of such a program. Evaluation is, of course, a multidimensional phenomenon. In addition to its existence in time, evaluation has other dimensions which have often been used as a basis for describing it. The terms "summative" and "formative" are frequently used to give evaluation a dimension of purpose. The terms "subjective" and "objective" give us another dimensional basis as do "process" and "product." But all of these can be subsumed in a temporal description of the evaluation process.

The following model will be used to describe evaluation as it occurs in its many forms throughout the development of a program in aesthetic education:

Evaluational Model

Generative Phase	a. informal stage b. formal stage c. inductive stage	
Developmental Phase	a. broad objectives stage b. approach-strategy stage c. specific objectives stage	Formative Phase

Summative Phase

a. explicit rationale stage
b. instrument development stage
c. implementation stage
d. feedback stage

Formative Phase

Generative Phase

Informal stage. Program development is usually initiated by an evaluatory act occurring at the preconscious level. In aesthetic education, such acts often involve an internal response to the status of the arts either in the educational system itself or in society at large. Even when these acts remain at a nonverbal level, they may still be considered to represent an evaluative position on present practice and philosophy.

Evaluations made at this point will generally fall into two broad categories. Informal product evaluation represents judgments about the educational product, the student. When verbalized, such product evaluations might manifest themselves in statements such as "Kids just don't have any musical taste anymore" or "I don't think the typical eighth grader could tell a Van Gogh from a Picasso." Process evaluation, on the other hand, would be more likely to consist of observations on the use of syllabi, pedagogy, and materials, and the interaction between teacher, method, and student.

Formal stage. When the statements characterizing the informal stage of generative evaluation are tested for empirical validity, the program developer has entered the formal stage of evaluation. Of note, however, is the fact that all hypotheses evolving from the informal stage will not be treated alike during the formal stage, and certain decisions must be made as to the type of evaluation needed.

In practice, there will be a number of assertions that do not become formalized and which bypass this stage of evaluation, due to the fact that they fall into one of two categories: either the truth of the statement is so generally accepted as to make its formal evaluation wasteful of time and effort, or the statement is incapable of formal evaluation. In the latter case, one should decide the reason for the incapability; where the problem is simply that the hypothesis is badly stated, rewording may make it testable. Otherwise, the hypothesis may be consigned to the category of unverifiable and a totally new approach made to the problem.

A second possible route that evaluative statements may take at this stage involves formal evaluation by means of previously collected data. A statement having to do with the preparation of teachers in aesthetic education might be borne out by examination of data available at the state office of education or examination of the curriculum at a local university.

Where data needed to verify hypotheses are unavailable, the most advanced form of formal evaluation may be initiated: ad hoc information gathering. While this process can be both time-consuming and expensive, it is often a necessary step in program development. An even greater expenditure would be to complete an entire program only to find out that the weaknesses it was designed to erase were never there.

Obviously, decisions as to what is measurable, and how to best measure that which is measurable, are not simple. Therefore, professional evaluators are sometimes called upon in this stage for help in formalizing evaluation of the status quo. For example, a program based on unverifiable evaluative statements results in a program incapable of final evaluation along any but philosophical lines. Such evaluation will do little to aid adoption of the program in an objectively oriented society. This situation can be easily identified by an experienced evaluator, but missed by the neophyte.

Similarly, situations that seem to call for special devices and fresh data may not need them, if one knows where to find the appropriate information. Clearly, the careful eye of the experienced evaluation specialist may represent a great saving of both time and money at this point in the development process.

Inductive stage. The evaluational work done in the previous two stages naturally evolves into an inductive stage characterized by the development of new educational approaches and theoretical models designed to eliminate previous program deficiencies. The changes suggested by preceding evaluative processes may imply various degrees of departure from the present program. They may be as minor as a small shift in emphasis within the present program or the reshaping of certain teaching materials, or as major as a complete refurbishing of the program, based on beliefs antithetical to those shaping the present one.

This final stage of the generative process forms the foundation for future program development. When conflicts arise in later stages of program development, it will be to this point that one returns and, by reexamining the reasons for the program's inception, determine the means by which the conflict can be avoided.

Developmental Phase

Broad objectives stage. The formation of objectives constitutes the most important phase of program development. The statement is often made (and only partly in jest) that the most significant part of evaluation lies in preparing for it. A program whose objectives have been formulated on the assumption that its outcomes are going to be subjected to close scrutiny will show a marked superiority over those programs where evaluation has been treated as the "tail of the dog": nonessential and always situated at the rear end.

The onset of the developmental phase of evaluation also marks the beginning of formative evaluation for the program. Formative evaluation has at least two main features. It will, first, imply a continual feedback process. Information obtained during the course of any subsequent steps in the development of the program may have bearing on the validity of past decisions and will be immediately fed back into the model to provide for continuous reevaluation.

Secondly, those involved in the program will be considering the evaluative results not as ends in themselves, but primarily as a basis for discussion of the "whys" of the results. Program improvement will be, at best, a hit-or-miss affair unless the results are examined in this light.

The end of the generative phase of evaluation marks the point where conclusions have been arrived at by inductive means. It is now necessary to use deductive reasoning, based upon the generalities set forth, to develop broad objectives for the new program. Broad objectives formulated at this time will not be direct results of evaluation in the generative phase. In the formation of broad objectives, use is made of other disciplines, with particular emphasis upon principles from the fields of education, aesthetics, sociology, and philosophy, as well as the appropriate, viable objectives of previous programs.

A second important consideration at this stage of program development is that the objectives have sufficient breadth to cover all phases of the program amenable to evaluation. As in the informal stage of generative evaluation, evaluation must not be restricted only to the educational product but should include objectives pertaining to the teaching process itself, the efficient deployment of staff, and utilization of facilities.

A final important step necessary in the development of broad objectives, despite its circular implications, is evaluation of the objectives themselves. It is quite conceivable that a given pair of objectives determined at this stage could be mutually contradictory. Furthermore, objectives appropriate for one educational setting may not be appropriate for another. One must include consideration of such matters as who will be taking the projected course of study, what backgrounds they will have, and what part aesthetic education will play in the rest of their lives.

Approach-strategy stage. Even though objectives at this stage of program development are expressed in broad terms, it is usually possible to see what general form the teaching process will take under the constraint of these objectives. This first step in the creation of a viable educational program from a set of broad objectives entails the approach-strategy stage.

To this point in the program's genesis, those involved with the renovation process have been free to keep their eyes on the horizon. Practical limitations have been only a minor constraint. Personnel involved in evaluation have been able to give free rein to their imaginations to construct virtually any objective, no matter how visionary. The liberality of this tactic is probably necessary in effective program development if one is to be free from the inhibitions exemplified by such statements as "But that's never been done before" and the precipitous

"It won't work" which, when rendered at too early a stage, restricts any hope of educational progress at better than a stepwise pace.

However, at this stage, the previously developed objectives must be melded into an overall approach; if wholehearted effort made along these lines fails to bring out a basic educational structure appropriate to the fulfillment of these objectives, a return to the previous stage of development to revise the broad objectives may be necessary. Other factors that may also cause such a return involve practical matters such as allocation of space, availability of materials, budgetary considerations, and inappropriateness of the approach for the projected student population. This interplay between the broad objectives stage and the approach stage could involve numerous retracings of this "loop." However, any attempt to advance beyond this stage and form specific objectives for the program can only be frustrating until resolution is made at the broad objectives level. Discussion of specific approaches and their evaluative implications will be discussed later in this chapter.

Specific objectives stage. Once the broad objectives have been brought into line with each other and with the exigencies of the particular educational setting, specific objectives may be formed. In most cases, each of the broad objectives implies a number of subsidiary educational tasks that must now be delineated. The problem of explicit statement of these subsidiary tasks is often one of definition. A broad objective such as "Have the ability to interpret a musical score" may be adequate at the earlier stages of development-evaluation but lack sufficient definition to be useful here. "Interpret" to what degree? Understanding of dynamic markings might be assumed, but what about the more subtle problem of the interpretation of phrasing? And what musical scores? Would the score for an electronic composition be included here? Or one in neumatic notation? The same problem of definition also occurs in writing specific objectives dealing with the process. A typical example would be found in an objective such as "Classes should be structured to take full advantage of the local art museum." Clearly, in order to be able to derive any workable procedures from this objective, the meaning of "take full advantage of" must be made explicit, since it could imply anything from inviting the curator to do a guest lecture to holding the classes at the museum.

The creation of well-formed, specific objectives will not only constitute the basis for the continual feedback process implied by the idea of formative evaluation, but will also set the stage for an all-encompassing summative evaluation after program development is completed. It will in addition, form a framework from which a detailed scope and sequence chart can be constructed and used as a course outline.

Summative Phase

Explicit rationale stage. At this stage in the temporal model for sequencing the evaluation of an aesthetic education curriculum, specific objectives of the program are examined not only as to their potentiality for measurement, but also for the type and degree of treatment demanded.

Although the model is temporal, as teaching itself must be, one cannot stress too often the need for the model to be used in a cyclical fashion; the various stages are continually interacting, resulting in modifications and changes at the various levels. Because the later and more specific stages are more detailed, and in one sense more practical, they are subject to the greatest changes.

As Leonhard and House state, it is important to recognize that several levels of objectives exist.[2] They have described these levels as consisting of (1) broad social objectives, (2) concrete social objectives, (3) program objectives, and (4) instructional objectives. The first level is philosophical and determines the place of schooling in the society and the culture which nourishes it; concrete social objectives are on the order of aesthetic interests of the individual and the worth of the aesthetic experience. For the purpose of this model, these objectives are assumed to have been considered concomitantly with the generative inductive stage. Program objectives affect explicit rationale in giving weight to knowledge, understanding, appreciation, skill, attitude, and similar objectives on this level. Feedback to the student from some evaluation is critical at this stage, for without adequate habits and proper interpretation and use of knowledge, objectives at the program level, the educative effort can claim little success. The techniques for evaluation at this stage can be as sophisticated--and indeed must be--as they are, in the more familiar stages of product evaluation, often equated with instructional objectives. Frequently, artists think that the essence of the art demands treatment and instruction in some nonbehavioral way due to the difficulty of describing the objective or the evaluative technique in a manner which accurately reflects the true nature of art. However, when one attempts to give weight to this aspect of instruction, he finds that nearly everything must be described behaviorally, or else there is no way of knowing and only a sketchy method of describing. Serious doubt must be cast upon the possibility of teaching anything that cannot be described in some behavioral manner, or even modifying nonbehaviors through education. If such modifications were to take place, there would be no way of knowing it; recognition and reinforcement would be absent, and the learning probably ephemeral. We do not deny the presence or importance of these nonbehaviors but must question their importance in the schemata of arts instruction.

Evaluation must aid in creatively identifying not only behaviors that categorically demonstrate that an objective has been accomplished, but also behaviors that indicate the objective may have been accomplished or have been accomplished to some degree. For example, if the objective is that the student be able to correctly identify the key signature of each selection in Discovering Music Together, Book Four, a direct relationship exists between either oral or written ability to correctly identify all or a sample of these, and the stated objective. However, if the objective is growth in the student's understanding of the differences between two styles of painting, the relationship is less direct. Clues might be obtained by the student's consistent recognition of one style from the choice of two, or from a testing situation in which he is required to make insightful comparisons. But although the evaluative devices have a positive relationship to the objective, there is no way to measure exactly the student's understanding and how much this understanding has been furthered. Objectives dealing with sensitivity to art, no matter how clearly stated, rely for evaluation on the gathering of much data, most of which does not speak directly to the problem of sensitivity. Where the relationship between the behavior and the objective is less direct, the chances for misinterpretation as to the accomplishment of the objective are greater. However, this fact should not discourage the teacher or evaluator; if the objective is of high importance, it is worth considerable trouble or effort to accurately appraise the results of instruction. Thus, stating objectives behaviorally is desirable, but the explicit rationale stage goes beyond that in making judgments about process and the educational situation within which evaluation of process and product occur. The same arguments can be made concerning the explicitness of the rationale for evaluation in process and situation; there may be great variance in tools and techniques, the evaluation process may be direct or implicative, but the evaluation model and objectives can be well-structured and helpful, both as a teaching device and as a summative measure.

Although the evaluator may be disturbed by the excessive use of awareness, understanding, appreciation, gain an insight into, introduce, and other similar terms often used in statements of objectives, the use of such terms does not abrogate his responsibility for evaluation. He has a responsibility to suggest behaviors and responses which are related directly or indirectly to the teacher's objectives. The evaluator can do this in some type of descending order of validity, concerns for which the teacher is not trained.

In the explicit rationale stage, the evaluator should be of assistance to the teacher* in formulating objectives according to criteria which have been set forth. For example, if the Mager models are used, each objective must specify the criteria of acceptable performance by describing how well the learner must perform to meet that objective.[37] Thus, the objective may often specify the type of evaluation device in addition to specifying the rationale. In addition to meeting certain criteria, the rationales themselves need to be evaluated for content and importance, preferably by some of the most innovative and creative methods in the entire evaluative schemata. As Leonhard and House have indicated, much of the confusion regarding evaluation is due to teachers' failure to distinguish among the various levels of objectives of which the rationales represent a final distillation. This confusion is further heightened by the failure of teachers to establish priorities and values among the many worthwhile objectives which clamor for attention. The assignment of priorities cannot be the sole responsibility of either teacher or evaluator, but rather calls for time to be allocated so this important step in the teaching process may be handled cooperatively. Although the methods for arriving at objectives in aesthetic education have been examined in this project, a detailed discussion of such methods seems to be beyond the scope of this chapter.

---

*At certain stages, the evaluator and the teacher may be one and the same.

In cooperatively establishing objectives, this project used as a basis many of the models that have been developed by the Research and Development Center at the University of Wisconsin. Although primarily designed for the cognitive domain, these models were adaptable for use in the affective, psychomotor, and perceptual domains of interest to teachers in the arts.

Instrument development stage. If evaluation by some standard is desirable, as indicated earlier in this chapter, evaluation by means of standardized instruments would be most desirable. This does not negate the fact that each program has its own goals, rather that there must be a wide range of good instruments available. The present situation in the arts is one where most testing of an objective nature is accomplished by teacher-made tests rather than standardized ones. Unfortunately, teacher-constructed tests are often lacking in validity and reliability, are biased in their construction, and provide little feedback to the student in terms of important objectives. The factors contributing to this situation include first, lack of agreement as to the objectives for art and music education in the elementary grades; second, the fact that so many objectives are in the affective domain or are couched in terms inappropriate for the instructional level; third, the cost of standardizing a test in an area where there is little market; and last, the extreme value put upon performance, both in art and music, in the grammar schools. Performance is an individual skill, easily evaluated in the individual situation. Related to the above reasons are the artist's interest in attitude formation as opposed to knowledge per se, his own nonobjective background and training, and the failure of the schools to demand standards of performance for academic credit in the arts comparable to other subject matter areas. The arts have been considered something to sample, to obtain pleasure and satisfaction from if possible, but certainly not something over which to become distraught if dislike or failure occurs.

Art tests have concentrated on junior and senior high school age students, and include the Graves Design Judgment Test; the Horn Art Aptitude Inventory; the Knauber Art Ability and Art Vocabulary Tests; the Meier Art Tests: I, Art Judgment; Tests in Fundamental Abilities of Visual Arts by Lewerenz, to mention a few. Many of these have concentrated on judgmental items, recognition of proportion, indications of value decisions, measures of originality, and analysis and recognition abilities. They are not generally in wide use, presumably because of the emphasis on performance in most art classes. Many interesting items have recently been set forth by Kenneth Beittel and his colleagues at Pennsylvania State University as they have followed up the work of Viktor Lowenfeld of that institution. A complete list of tests available in the arts can be found in Tests in Print and the accumulation of Mental Measurements Yearbooks, the newest one of which is currently in production.

In music, the last decade has witnessed the development of two major new devices. The most valid test of aptitude, a primary concern of music educators, seems to be the Music Aptitude Profile by Edwin Gordon. Considerable research data and longitudinal studies now exist on this device. In achievement testing, the four Music Achievement Tests by Richard Colwell have been carefully prepared from a consensus of objectives from a large number of programs and classroom music series. Tests in the affective and attitudinal area are largely unpublished and exist as dissertations or the work of a few individuals such as Kate Hevner Mueller and her followers. The U.S. Office of Education has recently funded two projects in an effort to update and expand the 1934 Oregon Music Discrimination Test. This work remains unpublished and scantily standardized at this point.

The present project originally included the development of appropriate evaluative devices, but duplication of effort with CEMREL's evaluation project seemed costly and unnecessary. The development of good devices is slow and time-consuming. The CEMREL evaluation project in St. Louis had at its disposal funds which exceeded the entire aesthetic education project budget. Consequently, it seemed wise to focus the effort here on materials and on trial of these materials.

Although the development of an evaluative instrument necessarily occupies a finite block of time, evaluation must be an ongoing process. The generative stage, i.e., evaluating the status quo to point up the need for curriculum work or change, may require standardized instruments in the same way that instruments are needed for posttesting to determine the presence or absence of success, and the degree thereof. The evaluator cannot construct tools using the entire program but must work with different elements in the temporal scheme. In the generative stage, he needs to consult philosophers, curriculum directors, and others with concerns for the art. During the development of the curriculum, he works with programers, curriculum consultants, and teachers much as would be done for summative evaluation of the product.

Many of the evaluative instruments have been described earlier in this chapter. A more complete treatment of evaluation in the teaching and learning of music and a discussion of the standardized measures in music can be found in Colwell's Evaluation of the Teaching and Learning of Music, published by Prentice-Hall. Instruments for measurement of teacher behavior can be found in Mirrors for Behavior, Volumes A and B, 1970, distributed by Research for Better Schools, Inc., of Philadelphia. Additional models are referred to in Chapter 6 by Donald Medley and Harold Mitzel of the Handbook of Research on Teaching, edited by N. L. Gage, published by Rand McNally. Formal instruments generally do not exist with respect to evaluation of process; however, the excellent AERA Monograph Series on Curriculum Evaluation has become the standard in this field. At this writing, five volumes have been published, and they include most of the recent major papers on this topic. The bibliography in the first volume adequately summarizes work prior to 1967. One of the classic papers that might be singled out is J. M. Atkin, "Some Evaluation Problems in a Course Content Improvement Project," Journal of Research in Science Teaching, 1, 1963, 129-132. Evaluation projects have been accomplished at most of the federally funded educational laboratories and at many of the research and development centers. These mimeographed papers are available only in major libraries, and the interested scholar should contact the centers directly due to the temporary nature of many papers. We can expect much of the future major work to emanate from the Central Midwestern Regional Educational Laboratory (CEMREL) in St. Ann, Missouri under the direction of D. J. Davis, associate director in charge of evaluation.

Implementation stage. This stage consists in the actual use and administration of all types of data-gathering instruments, from the most sophisticated standardized test to the informal checklist. For many evaluative instruments in the arts, use is no different than in any other field, and a good text in educational psychology is all the user needs to refer to. Evaluating Pupil Growth by Ahman and Block, Psychological Testing by Anastasi, Essentials of Psychological Testing by Cronbach, Measurement and Evaluation in Teaching by Gronlund, Measurement and Evaluation in Psychology and Education by Thorndike and Hagan, Measuring Educational Achievement by Ebel, Measurement in Today's Schools by Stanley are a few of the excellent and standard references in this area.

Special care must be exercised in gathering sufficient data to obtain a true evaluation. In the arts, affective areas such as attitude and habits as well as sensitivity to the art object require the careful use of certain types of data-gathering devices. For example, interviewing is an important means for obtaining some data, and here, a text such as Kahn and Cannell, The Dynamics of Interviewing is helpful. The Shaw and Wright text, Scales for the Measurement of Attitudes, and Guilford's Psychometric Methods contain the type of information requisite for a basic plan of evaluating affective growth. If one were to carefully follow procedures outlined in these texts or those for unobtrusive measures such as found in Webb, Campbell, Schwarz, and Sechrest's Unobtrusive Measures there would be little need for radically new methods in evaluating the affective domain. Rather, the careful and systematic use of special combinations of techniques can provide a good indication of progress in both the summative and formative aspects of aesthetic education evaluation.

Feedback stage. The primary purpose of evaluation is, of course, to provide feedback to one or more persons, or to one or more stages in the educational process. Feedback information must be useful, rather than restricting. That is, feedback from an evaluation device should not be the sole cause for discarding ideas, or else feedback becomes similar to the reasoning "because we have always done it this way," or "because it hasn't succeeded in the past" that deepens ruts in educational thinking. Yet, feedback must be available at each stage to the curriculum workers, and to the student and teacher as well, in product evaluation.

Decisions must continually be made concerning which stages in the model require feedback information. If the feedback will indicate major changes, this information may not be immediately needed at the day-by-day instructional level. Changes of a major nature will tend to feed back into the system at a higher point than those of lesser importance and may require a longer time-span to accomplish. However, feedback should never be withheld simply because it will affect the day-by-day operation of the educational endeavor. Teachers, administrators, and lay people want to know and have a right to know.

Feedback takes different forms. Some of it is fed directly to the student in the form of a grade. Other information is directed to parents in the form of parent-teacher conferences, written reports, report cards, casual remarks, and even public announcements and publicity releases. Such decisions are made at each stage of the instructional model: to whom is the information addressed, how can it best be communicated, and when shall it be reported? The treatment of evaluative data as feedback takes many forms, the innovations of these forms being limited only by the resourcefulness of the evaluator.

Probably more than anything else, the effectiveness of instruction depends upon the amount and type of feedback. It is the connection between objectives, methods, and evaluation. If the student and the teacher cannot see the goal and progress towards that goal, learning will not be efficient. If society cannot ascertain the connection between the schools and the graduate, if it is not given a yardstick by which to evaluate the product, society will adopt its own measuring standards for obtaining feedback to determine whether its support and faith have been merited. Data gathered and not used has little point; data gathered and interpreted may still be only of academic interest; but carefully gathered data, imaginatively interpreted, and properly fed back into the educational system is the stuff of which quality education, aesthetic or nonaesthetic, is made.

Approaches to Aesthetic Education and Their Product-Evaluational Implications

Formal education in the arts should provide a sequence of experiences ordered in such a way that certain positive results, as defined by the objectives, will ensue from having these experiences. And while the previously mentioned variables, plus such practical considerations as the availability of time, space, and equipment, will all play a part in making the objectives of a given program unique, it is still possible to talk meaningfully about evaluation by regarding certain basic approaches to the study of the arts and the types of objectives they imply.

One of the most frequently observed approaches in aesthetic education has traditionally been the survey of one or more of the arts. Since the survey is often of an introductory nature, classes tend to be made up of relatively large numbers of students who, for the most part, lack prior experience in dealing with the arts in any but the most informal ways. Such a situation, in the opinion of many, necessitates a strong emphasis on the cognitive aspects of learning. While the teacher and the class may be confronted on a day-to-day basis with situations filled with affective potential, the general approach remains rational rather than emotional. The emphasis need not minimize affect, as one of the best approaches to affect is through understanding. The primary caution is that the teacher know that his charge does not stop with mastery of cognition bur rather with the use of this information.

In formulating more specific objectives for such a course and considering methods of treatment that will realize them, one must be aware that consideration of objectives as ends, and approaches as means, may not always be a fruitful method of attack on curriculum problems. Often, a complex interrelationship may exist between objectives and approaches. Primary objectives of a course will virtually dictate a certain approach. This approach will, in turn, limit the nature of other goals or in some cases directly imply them as a by-product. If, for example, it is felt that the primary objective of such a course is to develop a feeling for the historical metamorphosis of the arts, then the subject matter may be expected to unfold in a more or less chronological fashion. Specific objectives of such a course might be expected to contain such statements as "to be able to make historical parallels between the arts" or "to discern the etiologies of the various stylistic periods." Other orientations to such courses might be based on geography, cultural epochs, or on the individual arts themselves, all having slightly different specific objectives but having the common bond of knowledge and understanding as a prime basis for evaluation.

In contrast to this overall approach to aesthetic education, other developers of curriculum have insisted that the essence of aesthetic study lies in creative work. (Creative in this usage might also imply the broad definition which includes efforts that are technically more re-creative, as student performance of masterpieces in a music class.) They feel that a relatively small amount of time spent in the studio working with the essence of aesthetics, the art objects themselves, is worth many hours of studying the works of art or their creators from a more intellectual viewpoint. They contend that education is too passive and that the lasting value of courses in the fine arts comes from participation.

It is obvious that evaluation solely along cognitive lines would not be appropriate in a program such as this. Evaluation in this instance will have to take into consideration the more affective components of art; in addition, the third major classification of educational goals, that of psychomotor skills, may have to be considered. Here, the problem of evaluation is considerably more difficult.

A third major approach to aesthetic education is the analytical, based on the study of the elements of the arts. It is quite common in this case, as it is in the survey course, to use course content primarily as a vehicle for the development of intellectual skills. What seems to set courses of this nature apart from the survey type is a greater latitude for the implementation of affective objectives. Since there is a vast potential for interpretive treatment of the elements, going beyond the simple pointing out of their existence, classes organized along these lines tend to be smaller and lean toward more work of an individual nature. It is the idea of integrating the intellectual-analytical approach with situations having great potential for affective development that has led to the exemplar approach developed in this project.

Examination of other chapters of this report will yield many objectives of both a primary and secondary nature. Objectives from all three of the major domains will be noted, but in a majority of cases they will lie in the areas of cognition and affect.

The Evaluation of Cognitive Objectives

All courses in aesthetic education utilize cognition to some degree. It may be the primary objective in some cases, not necessarily because of a deep-seated belief that cognitive knowledge is the great purpose of the arts or a necessary step in the development of affect, but often as a matter of expediency.

In evaluating the cognitive aspects of aesthetic education, the primary stress is upon determining the degree to which a student has assimilated essential content materials and is able to synthesize and apply the knowledge thus gained. Cognitive objectives in aesthetics deal with such matters as understanding and application of accepted principles, development of perceptual skills, and knowledge of terminology and media. In these areas, the measurement of individual and group accomplishment can usually best be made by means of objective tests. By objective tests, we mean situations where respondents are evaluated on their ability to organize knowledge in a meaningful way, by essay questions, and through problem solving.

Objective testing comes naturally to us--too naturally in the minds of many. The relative ease with which objective testing can be done has undoubtedly been another shaping force in arts curricula, to the despair of many who feel the affective component of education is receiving insufficient stress. Elliot Eisner, writing in the Harvard Educational Review, has said:

> ...the university, by placing high priority on the possession of knowledge defined almost exclusively in narrow linguistic terms, and by reinforcing this priority by testing for it, is beginning to determine what shall be taught in the high school. The visual arts play a very small roll [sic] in these tests, mainly because proficiency in the arts is not especially valuable in the college program and partly because we have few good tests of artistic performance or appreciation available. It's not easy to capture the quality of the student's experience of a painting on an IBM card.
>
> The tests that are most widely used deal primarily with items that are easiest to test for, possession and understanding of knowledge. Since test scores have significance for the college bound student, schools tend to emphasize those subject areas which are most likely to enable the student to pass these tests. While we might wax eloquent over the more grandiose purposes of education, our tests give us away.[47]

Despite criticism such as this, inspection of objectives of programs in aesthetic education shows that testing in the cognitive areas is a crucial part of evaluation. This does not necessarily imply, however, that all testing in the area of cognition is strictly bound at both the input and output stages by discursive symbols. While the development of a critical vocabulary in the arts is a frequent objective of fine arts courses, it is true that, particularly in using the exemplar approach, divorcing cognition from the art objects themselves is contradictory to the spirit of the program. It should be noted that a great range of test questions can be devised to allow the input of essentially presentational material to the test situation. This material may be a previously studied work or exemplar, testing for sheer recall, or it may be a work previously unstudied, calling for application of principles and synthesis.

We may even go so far as to make our testing situation a learning situation as well. The difficulty here, however, is a tendency to overwork the device and have the test become more tutorial than evaluative. Thus we may be evaluating the mood and receptiveness of the student only at the time of testing rather than his progress over the scholastic period which the test is intended to cover.

Economy must also be considered in the construction of tests. An item such as the following has little value for most testing situations.

> The word rococo is applied to music of the late baroque period and implies a composition of a light and frivolous nature characterized by much ornamentation. Which of the three compositions to be played would best fit this definition?

Note that a rather large block of time would be spent here to achieve a single response based on a rather incomplete definition and one not previously studied.

Another form of test question to be avoided in the arts involves the use of linked questions. For example:

> The composer of the Manzoni Requiem is also famous for which of the following operas?
>
> a. The Marriage of Figaro
> b. Rigoletto
> c. Merry Mount
> d. Madame Butterfly

This item may have a degree of merit in evaluating the student's general knowledge, but it has virtually no value for either diagnostic purposes or in determining the strengths and weaknesses of instruction due to the impossibility of telling which piece of information needed to solve the question is missing, the ability to determine the composer, or the ability to associate him with the other compositions.

In dealing with evaluative material in which higher levels of knowledge are called for, essay questions can be of use to the evaluator. Such questions give the opportunity for more creative display of knowledge on the part of the students and also lend themselves to the expression of individual views and to demonstration of skill in organizing ideas.

In constructing such items, it should be kept in mind that the purpose of an essay question is not to solicit a specific answer but to allow the student to demonstrate knowledge of the broad goals of the course by organizing and synthesizing ideas. Unless the instructor is skillful in constructing and grading essay items, they present serious drawbacks due to the influence of minutiae and outside factors.

One of the most common errors in writing essay questions is to make them so broad as to defy a systematic appraisal of the response. A question like "What is modern art?" opens the way for such a wide variety of answers as to discourage much real thought. The likely result is that the student either goes "off on a tangent" and discusses one particular phase of modern art with which he is conversant, or, trying to be as broad as the question indicates he should, lists sundry facts on the subject that could better be tested by means of objective questions.

Evaluation in the Affective Domain

The traditional concept of knowledge has usually been tied to what can be expressed in verbal, discursive terms. Such a concept has often disregarded other equally important means by which insights and understanding are gained.

Obviously, there is a large area of human experience not covered by knowledge and skill, an area in which learning takes place and which, therefore, may be considered within the purview of the educational system. But defining this area with sufficient clarity to make it capable of evaluation is difficult. To state the characteristics of the affective domain is not so simple as similar statements for the cognitive domain. The latter deal with items and actions which are overt, can be seen and recognized, while the affective domain is almost entirely covert, within the individual, and must be inferred from his acts, his verbal statements, tone of voice, and similar inexact clues. Those who discuss teaching and measuring the affective domain use such categories as opinion, belief, response, attitude, interest, appreciation, empathy, and value; there is obviously much overlapping here and only fine shades of difference between them. If we are to subsume these things into our schema of evaluation, we must put them on some solid ground in order to avoid the error of framing objectives too elusive and ethereal to be measurable in any but the most subjective terms.

The term "aesthetic response" is noticeably absent from the above list. None of the other categories--attitude, appreciation, even value--have the same meaning or connote the same kind of experience as aesthetic response. It would seem that aesthetic response is a minor, albeit unique, contribution of the fine arts. And yet it has been the very thing emphasized by those who feel that the essence of art is the emotional experience it is capable of evoking. For example, many believe that the only way to teach Beethoven is to expose the student to his work and let them "do the talking." The difficulties of trying to specify in words what a great artist has expressed in his chosen medium makes all who attempt teaching in affective areas painfully aware of this problem.

It would be presumptuous, however, to try to approach evaluation in the affective domain by making a headlong attack on measuring aesthetic reaction. The affective domain does, like the cognitive domain, have a certain hierarchical structure which, though more nebulous, offers a means through which some of the problems of evaluation can be solved.

While the elements of cognition and awareness are prominent in the aesthetic experience, the term basic to all the remaining affective outcomes is "valuing." The aesthetic experience leads to a seeking of further similar experiences, indicating the value which the individual finds in his experience and evidenced through the facets of attitude, appreciation, interest, etc. Teachers in aesthetic education have a strong commitment to the development of aesthetic values. This commitment is not simply a belief in the emotional power of great art forms but is spelled out in specific objectives. Among the objectives which have widespread allegiance are those which lead the student to be open-minded to all art forms and philosophies, to think critically about what he hears and sees, to seek out and prefer the "better" works of art, to make sound aesthetic judgments, to work toward a life typified by participation in the arts, and to see other ages through their aesthetic objects. Courses having objectives dealing with values and attitudes raise problems of evaluation similar to those which emphasize aesthetic reaction. If the objective is construed as merely making the student aware of great art without any overt attempt to influence his behavior, it may be accomplished by a general survey course. The expected outcomes are primarily cognitive and pose a relatively simple problem. If, however, the objective is to alter the individual's attitude or aesthetic values and the changes have to be reflected in his behavior, then there is a need for special care in determining what changes are desired. It is possible and reasonable to require all students to know certain facts. It is not usually desirable, and in many cases, clearly unreasonable to expect all students to evince the same attitudes and values. The school neither can nor wishes to force him into a conforming pattern. The school has an obligation to pass on both the knowledge and the culture of the past. It is not simply that we do not want each generation to begin with a tabula rasa and have to rediscover fire; society also has an obligation in the arts, so that some values may be continued while others are altered, with consideration and understanding of the value patterns of preceding generations.

The best solution for this problem seems to be to keep evaluation of the affective domain separate from the giving of grades. If the development of attitudes and values is to be free from authoritarianism, it must never be mixed with decisions concerning academic ratings. Attempting to use a single grade as a measure of both achievement in skill and knowledge and growth as a whole is simplistic and probably detrimental to formation of the values the teacher would like to inculcate.

The fact that no grade is given for affective development does not do away with the need for evaluation in this important area. The teacher needs to know what attitudes are being formed in order to know how to determine the effects of his teaching strategies and whether the values he is attempting to exemplify are being communicated successfully.

It has been noted by a number of authors, in discussing objectives in the affective domain, that all of the desirable outcomes of an aesthetic education may not be achievable in a single course and at times may even conflict with each other.[5]

The statement of objectives is considerably more difficult for the affective domain than for those of cognition and skills where the desired outcomes can be evaluated through actions, statements, paper and pencil tests, and required tasks. Most of the traits of the affective domain are internalized and covert, expressing themselves according to the dictates of each individual personality. Further, a positive expression of some attitude may in reality indicate only an avoidance of the alternative attitude; in any kind of testing situation, the limits of the test may themselves contribute to the misinterpretation of the affective response.

Theoretically, the possibility exists of teaching positive aesthetic response without making use of the cognitive domain. In practical experience, it rarely happens that someone develops an instinctive appreciation for the arts without knowing anything about them, unless he is unusually talented. Most philosophers and aestheticians believe that aesthetic response which is purely emotional and completely internalized is a very low level response. Cognitive awareness heightens the emotional response, sharpens the attention, and helps to create a genuine aesthetic experience.

The fact that cognition is a legitimate part of the affective response helps simplify the problems of measuring it. Evaluation for attitudes and values is intricate but far from impossible, because so many aspects can be verbalized, put into specific statements and clearly pointed out by teacher and student.

Measurement in the Affective Domain

We have already seen that it is relatively easy to formulate questions which test students' recall and understanding of facts and ideas. But aesthetic education, by its lack of stress on cognitive experiences, represents for many students a wholly new educational experience. The student must do more than memorize facts and categorize ideas; he must, in a sense, be creative, establish bases for forming personal judgments, and find his own way to becoming aesthetically sensitive.

As it has been noted, a major problem in the measurement of the affective domain is our word-boundedness. Words are usually required in at least one aspect of the measurement device, either as input (the question itself) or as output (the response). When they form the input, the questions often take the form of statements to which the student reacts or statements which require that some choice be made. Often, the form of the question makes obvious what is being evaluated, so that the student can make the responses he considers appropriate, whether true or not. His words may not match his actions. This is not to imply that he is necessarily being dishonest in the usual sense; the idealized self may be answering the question rather than the real self. An individual may believe himself to be an advocate of art music, but spend his time and money on Broadway musicals. This can be as true for the highly trained music teacher as for the layman. On the other hand, one may have a genuinely positive attitude towards music, but habits of indolence make it easier to turn on the television set than to go out to a concert. The measurement tools which have been most successful for the affective domain have been worked out by carefully checking the individual's answers with his actions and by comparing responses to each question with the total score to show which questions are prone to inconsistencies.

We have stated that the idea of valuing is fundamental to affective development. It is this very idea of valuing in its most simple form, that provides one opportunity for measurement in the affective domain. A relatively crude indication of the aesthetic impact of a course can be made by means of unobtrusive measures. These might include such things as accounts, during the course and afterwards, of the number and kinds of books students buy or borrow, the music recordings they buy, the concerts they attend and the museums they visit, if any. An increase in the frequency of such behaviors reflects interest, though it provides no indication of the depth of appreciation and understanding. Application of these same techniques as tools for individual evaluation are usually out of the question, however, demanding a great deal of time and effort to acquire what is a relatively gross and easily biased collection of data. Self-reports of such activity may be used when the evaluator is without the means to collect such data, but one can expect an even greater loss of reliability here for the obvious reason that what constitutes an improvement is quite visible to the student. The technique is justified as a motivational device in some cases however, for where a student knows he is going to be measured on such development, he may become more conscious of his own activities.

In addition to the instinctive measures we make by evaluating informal statements and even expressions in the learning situation, pencil and paper testing may also be useful in attitude measurement. One of the oldest methods used is the attitude scale of the type developed by Thurstone. Several hundred statements are collected from a heterogeneous group of people reflecting a variety of opinions on a certain topic. The statements are then rated by experts as to the position each statement reflects on an 11-point scale, and a median value is calculated. For each device to be constructed, some smaller number of statements is selected, reflecting the whole range of attitudes. The person taking the test simply checks the statements with which he agrees, and his score is computed by taking the median value for the statements checked. The statements are placed in random order, and the subject is not given the value placed on each statement. Such scales seem to be of value but are time-consuming, expensive to construct, and subject to faking.

Other related techniques that involve the reaction of the student to statements include the Likert scale where answers, instead of being checked, are reacted to by marking either strongly agree, agree, no opinion, disagree, or strongly disagree. Construction of such devices is somewhat simplified as they can be evaluated by item analysis techniques without the difficulty of using expert opinion.

Projective devices are those in which the individual is given some sort of ambiguous situation such as a statement or picture, and is asked to explain the situation as he interprets it. He then supposedly projects his own biases and emotions as he explains what the picture or statement means to him. A second kind of projective device makes use of open-ended sentences which the individual must complete. For an aesthetic education course such statements might be (1) Symphony orchestras should be _______; (2) if all the paintings of the great masters were lost _______; (3) modern art is _______. Construction of such items is relatively easy, but the answers are difficult to interpret in a quantitative, objective way. Though such devices are not always reliable, they can offer clues of a general nature and may be helpful in situations where other types of evaluation seem less accessible.

The construction of rating scales to cover both the aesthetic content of courses and the courses themselves is another possibility. However, a particular danger here is the tendency to treat numerical rating with all the respect of quantitative information attained from the cognitive domain, thus risking erroneous conclusions.

If making value judgments is an important ability, practice in making these becomes both an instructional device and an evaluative means. One begins with the obvious: one painting is obviously more colorful, requires more craftsmanship, the musical selection is louder, fuller, or some such. These are not preferences, but judgments which can be substantiated by consensus of knowledgeable persons. Unfortunately, these decisions are usually unimportant ones as well. Judgments with respect to values become more important to the user when he has to choose between two objects which are nearly the same and he is to choose the one which will give more pleasure, more use, more satisfaction, or whatever. The school can, according to the exemplar approach, determine correct and incorrect answers whenever there is consensus or near consensus among the experts in the field. This is the content of culture; when connoisseurs differ or when the art is still in a state of flux, one is involved with preferences rather than value judgments, and this remains outside the domain of the classroom.

The Evaluation of Psychomotor Skills

Any given program in aesthetic education undoubtedly will have some objectives in both the cognitive and affective domains. We have also seen that in certain circumstances objectives for a program may include skills that require evaluation of psychomotor processes. Fortunately, this is not true of the great majority of aesthetic education courses where such evaluation will not even be implied by the course objectives. But where it is, the problem remains: Can manipulative and other psychomotor skills be used as a basis for course and student evaluation?

Courses where such objectives do appear usually fit into one of two general categories. In most courses where psychomotor skills play a part, the skills are of a secondary nature, developed predominantly as a means to a cognitive-affective end. Such courses are generally of a studio-survey nature and are designed for students of varied background in the arts. As an overwhelming amount of evidence on psychomotor skills points to an underlying aptitude, it is probably unfair to grade these skills on an absolute basis. Further, to devise a system by which evaluation of achievement is made relative to aptitude involves the use of at least two measures whose combined unreliability and administrative time would make the evaluation of little benefit.

Courses that have as a major goal the development of these skills do not come under the purview of what is considered a broad aesthetic education and are not appropriately covered here. In instances where a single course unit deals with the development of technique, e.g., the sumi-e unit developed by the present project, it is essential that evaluation of technique itself be limited to skills that are of such an elementary nature as to be within the reach of the least talented student.

Evaluative Techniques Used in the Project

A range of measures was used in the course of the project. The normally available scores of grade average, IQ, and achievement tests were used to establish each student's background. In addition, an extensive questionnaire was filled out by the student and checked through use of a parent questionnaire. The questionnaire was then further validated in personal interviews with parents and students. In this manner, accurate indications of habits, preferences, and experiences were obtained. Students were also given aptitude measures such as the Musical Aptitude Profile. In art, testing was done using Child's Development of Sensitivity to Esthetic Values, Cooperative Research Project, No. 1748, Yale University, 1964 and Beittel's Art Acceptance Scale. Teacher-constructed preference tests, expression in music tests, essay tests in architecture, judgment tests in literature, and perceptual tests in dance were used. These ranged from comparison and contrast exercises to different types of scaling devices.

An architecture unit consisting of "A Trip Around the Block" is described in Appendix I, pp. 20-22. The unit was modeled after a device developed at MIT in which the student described what he sees in a walk around a block. The concern in scoring the test is not only the quantity of items that are included or excluded, but also observations of scale and proportion, texture, color, as well as any judgments. Classes in dance were regularly videotaped and analyzed; complete transcripts of classroom interaction were also used, especially in art.

Teachers submitted reports which were examined along with the video or aural taping of classes, an extensive evaluation of the student's work with exemplars found in Appendix H, pp. 40-66. Here students were given a pre- and posttest requiring them to describe what they saw in a painting. Another evaluation, pertinent to the rationale set forth by Professor Ralph Smith, is found in the following selected student comments from a complete transcript of his teaching with very young students.

DESCRIPTION OF TEACHING SESSIONS

Comments on Session I

After some questions about their previous experience in art, the first session started by showing a variety of slides from different periods in the history of art, mostly from the period prior to the twentieth century, with, however, one exception, a contemporary non-objective work. The reason for showing this last work was to see if it stood out in any way in the children's perceptions.

The primary purpose of this session was to induce responses regarding anything whatsoever which the children wanted to comment about. Not unexpectedly the initial responses consisted of references to what may be called nonaesthetic features, e.g., the story or subject matter, recognizable figures, a man, a dog, etc. But not in all cases. For example, a difference in stylistic interpretation was noticed by one child who commented "Some were about the same thing, the Virgin Mary, but sometimes she was painted differently, particularly the eyes, not like real eyes but narrower." Some characteristics of the subject matter were also noted, e.g., "Sometimes the child looks older than the mother, like a midget man." Or: "The child sometimes looks broad and big, sometimes smaller." And: "Sometimes the child looked like a man of twenty, and sometimes he has more hair."

One response--"The artist seemed to express himself differently"--prompted a discussion about the meaning of "expression" in which these distinctions were made: (a) the feelings of the artist when he creates; (b) the expression or mood the work of art has; and (c) the feelings the beholder has while looking at the work. The children seemed to understand the difference between these three loci of feeling, a distinction which, it might be noted, has caused no little confusion in the history of aesthetics and arts education.

In brief, the children noticed that the works for the most part had a definite subject matter, i.e., "They were all about people, not flowers and things"--except for the one nonobjective work which reminded one student of a mosaic he had made in art class. This work also prompted the question whether just shapes and color can "say" anything? It was asked whether music could express anything since it didn't have recognizable shapes. One pupil answered, "Music can be happy and gay, or sad, and then it is slow." It was indicated that this is a difficult problem and then the topic was left to be returned to later in the class.

Of the several works which were shown during this session, slides of St. George and the Dragon (by Raphael, Tintoretto, and Uccello) were recalled and shown again. Initial responses to these works were primarily nonaesthetic, i.e., aspects such as subject and action were singled out, although one pupil characterized the dragon in Uccello as more "imaginary than the other because of the color of the dragon" and that "The dragon /Uccello/ is not the same shape." The clothes of the figures in the Tintoretto were said to "look like silk" and it was noticed that "The colors are the same in both figures, blue and red."

The introductory session was significant from the standpoint of sustaining the interest of the children and (although it was not so planned) for introducing the major content of the course, i.e., that one can look for subject, formal relations, and mood in a work of art. The paintings of St. George also became reference works for the introduction of new topics later on, so that new aspects of these works were progressively revealed. It is worth noting that in this session and throughout the remaining sessions the remarks of the children were consistently directed toward the properties of the works being viewed. There were very few "It reminds me of" sorts of response. This may have been due to the nature of the instruction, or perhaps to the dispositions of the children. Nonetheless, in directing their remarks toward the art object, they were acting in accordance with the conception of aesthetic education entertained in this project.

To encourage more aesthetically relevant responses, the instructor tended to respond to the children's remarks with questions such as the following:

> In this painting there is a woman trying to run away. Is there anything else in the painting that is similar to her?

Children: The colors are the same in both figures, blue and red. Thus an analytical statement, i.e., one referring to formal interrelations, was prompted rather than one referring to subject matter or action.

From the standpoint of teaching method the first session may be described as emphasizing motivation (2).* No specific learning task was presented, in the sense of something definite to be practiced or learned. In brief, the session was introductory to the learning tasks later to be presented more systematically.

Comments on Session II

After a brief review of some of the points raised in the first session, the topic of formal relations was introduced. The learning task presented was one designed to bring about an understanding and perception of the differences between the subject and formal relations in a work of art and to indicate one major kind of formal relationship in a work of art, i.e., that a shape in a work of art may be either clearly or not so clearly outlined. Trial responses were induced by having the pupils respond to a series of prints, and in some cases there was an effort to clarify the response. Throughout the work, of course, a variety of points were mentioned or discussed, especially if the occasion seemed to call for it, but in general there was a major focus in each session. For example, while a formal discussion of the topic of expressiveness (mood) was reserved until a later time, it was pointed out in this session that there is a connection between the ways an artist outlines his shapes and the overall effect of the painting. It was indicated that a shape's outline may be either clear or unclear, and that shapes with different kinds of outline can be found in works of art from both the past and present.

---

*See Chapter 5, pp. 36-37.

The method of teaching consisted of inducing trial responses to exemplars exhibiting both clearly and not so clearly outlined forms, and some that were mixed. The instructor first showed instances of the distinction, then asked the students to respond to other works on their own. The children had little difficulty with this relatively low-level learning task.

Comments on Session III

This session was devoted primarily to developing an understanding of the notion of space in works of art. That is, the topic was a subtopic of formal relations. First, however, some time was taken to follow up a remark made in the previous session by Philip that he could not understand how certain paintings such as those by Mondrian and Kandinsky could become famous since he could do what Kandinsky had done and simply call it "Curvy Lines" instead of "Black Lines."

Several paintings of Mondrian and Kandinsky were shown, including some of their earlier representational works, to indicate that there must be a reason why artists who can paint realistically decide to make nonobjective works. Further discussion was postponed with the remark that more had to be learned before we could understand what some modern artists are doing. While not directly related to the topic of the day, the responses to some of the Kandinskys are noted in the transcript.

Slides of St. George were then shown again and an earlier comment by John--"it looks flat and plain"--was recalled which led into a summary of some of the main points of the last session, especially the artist's technique of outlining forms, etc. This notion was reinforced by showing a few more exemplars of the distinction. The idea of formal relations was also recalled and the discussion developed into the topic of the day, a consideration of space in painting.

In discussion the children brought out the notions of (1) space as atmosphere, (2) space between objects, and (3) space taken up by objects. The idea and problems of measuring actual space were also introduced. The children were then asked to respond to space in a variety of pictures. In general, pictures were scrutinized for the three kinds of space indicated by the children, although the discussion produced the realization that pictures can only have the illusion of space. It was also indicated that not all works emphasized the illusion of space. Once again, the slides of St. George served to indicate the different kinds of space that can be discerned in a painting.

A Mondrian (flat and two-dimensional) and an Albers (illusionistic yet ambiguous) were then shown. It was seen that the Mondrian did not have the illusion of three-dimensional space, the kind that the children had articulated themselves. It was a different story with the Albers, which was immediately acknowledged to be illusionistic, even though non-objective. David even said the space looked bent (the title of the picture was actually Bent Space!). The game (although it was not called that) of "seeing as" was generated in the case of the Albers; the children discovered that it was possible to see the painting both as flat and as three-dimensional, or now as this and now as that.

The additional notions of deep and shallow space were then introduced and clarified, and the children were asked to respond to instances of each. In one case the children indicated that the space was both shallow and deep, which it was. An observation by Robin that the angels in a Raphael were standing tip-toes on a cloud developed in a discussion of how tension can be achieved in a painting, e.g., in the case at hand, by having a figure in the foreground, the angel, touch an element that can be seen as being in the background, the cloud. The children seemed to understand the idea of tension or at least to see it in the picture.

In this session teaching method clearly stressed steps 4 and 5,* inducement and clarification of trial responses vis-a-vis the perception of space in paintings. It is worth noting that the discussion about space, especially the part about the illusion of space which cannot be actually measured, centers on a key aesthetic idea, that of the aesthetic object as opposed to a physical object. It might be said that the children were at this point intuitively learning the idea of an aesthetic object, an idea that later in their learning can perhaps be understood more formally.

Comments on Session IV

This session, in which three kinds of space were the topic of instruction, may be described as emphasizing practice in learning to see spatial properties, with some effort made by the instructor not only to induce trial responses but also to correct, and somewhat to fix them. It is worth noting the procedure of the instructor who in this session was substituting for the regular teacher.

The topic was introduced with references to the previous session. Exemplars of the spatial aspects to be perceived were then presented and discussed with the children. The children were then asked to respond to different illustrations. The technique of comparison and contrast was constantly employed to help the children perceive the spatial qualities.

The children experienced some difficulty with the learning task and continuous clarification and prompting by the instructor was required. But the children nonetheless enjoyed the practice. Indeed, interest was keen at the end of the period, and this session, as several others, extended beyond the normal length of the period.

This type of instruction is often criticized, especially with young children, i.e., first showing and explaining what is to be learned, and then asking pupils to recognize instances of the content. It is not, I think, what would usually be called "discovery" learning. This technique, however, proved neither boring nor unproductive, for eventually more appropriate responses were made by the children. At this point it might be worth noting that according to the proceedings of a recent conference on learning by discovery "there is no evidence that supports the proposition that having students encounter a series of examples of a generalization and then requiring them to induce the rule is superior to teaching the rule first and asking the students to apply it to wide variety of examples."1/

---

*See Chapter 5, pp. 36-37.

Comments on Session V

In this session trial responses were induced primarily for the purpose of determining how much new content or subject matter of instruction the children had thus far learned. In the language of the report, it might be described as an effort to see how effectively the children had stored information and ideas and whether or not it was now available for recall. It should be noted that the sessions up to this point had stressed mainly the notions of subject (story, subject matter, theme) and formal relations (the elements in relation).

It is the instructor's opinion that the children were now using their knowledge effectively, and this session provides some evidence that within a relatively short period of time the children had begun to build sketchy yet relatively accurate interpretive aesthetic maps. Most of the statements in the transcript can be classified as either subject or formal statements, although not entirely. So-called expressive or mood statements were also made, even though the topic of expressiveness had not yet been formally introduced as a topic of instruction. Certain statements about expressiveness were isolated toward the end of the session for a brief discussion as preparation for the next topic to be introduced.

To induce responses in this session a device was used by the instructor which consisted of asking the pupils to guess why the instructor had selected certain sets of pictures to show them. The children wrote down their responses and then were later asked to read them. The device had the potential of encouraging the children to attend carefully to the prints. In the interchange, both the instructor and the pupils gave their reasons for the pictures being selected.

It is obvious that the children were beginning to respond in terms of the concepts they had learned in class, except for the unsolicited mood statements. It may be that in some cases the character of the works prompted a certain kind of response. In comparison with the types of response given in the first session, it was clear that the children were now seeing things that they had not noticed before.

1/ Lee S. Schulman and Even R. Keislar (eds.), Learning By Discovery (Chicago: Rand McNally and Co., 1966), p. 191.

They were, in short, developing awareness of the objective properties of pictures. There were very few responses which could be called subjective, in the sense of idiosyncratic impressions, i.e., responses far off the aesthetic track.

Comments on Session VI

This session consisted of reviewing materials presented in previous sessions, and by this time the children were becoming somewhat adept at recalling the major topics of instruction, and in so doing giving some evidence that they understood the basic ideas underlying the topic. Having concentrated on the ideas of subject and formal relations, and related notions, the topic of expressiveness or mood was then introduced formally. Regarding method, presentation of learning task and inducement of trial response were emphasized.

Taking a lead from a recent study in visual aesthetics,[2] the instructor showed the children three reproductions simultaneously and asked to identify which two of the three were similar in mood. In this way an effort was made to induce perceptual responses based on the properties on the reproductions and not on a choice among descriptive labels. Neither were the children asked verbally to characterize the expressiveness of the paintings. This was done in the discussion period later. As might be expected, the children's responses were varied, although agreement was evident in some instances. Most important, it was emphasized by the instructor that noticing the mood was not necessarily a matter of being right and wrong but rather of understanding the reasons given for particular ascriptions and interpretations.

Generally the children did not respond to what might be called the overall pervasive quality of a work. Rather the character or expressiveness of the individual figures was noticed. Still, in the instructor's view, this represents an advance in aesthetic sensitivity. Remarks such as "looked quiet," "the people looked lonely," "is kind of excited," "looks sad," "have a frowning expression," "look rough, hard, like they have been carved, or chiseled," "looks violent," and many others are nonliteral ascriptions and within the aesthetic domain, even if such characterizations do not necessarily capture in all cases the quality of a work as a whole. Such remarks, inasmuch as they are generally aesthetically relevant, are distinctly different in character from the kinds of comments made in the first session.

This session also revealed some of the difficulties the children had using language, particularly in regard to portraying expressively in words the qualities of things seen. Granted this is a sophisticated enterprise, i.e., expressive portrayal in words.[3] Nonetheless the children were obviously deficient in this regard. It might also be noted that this was occasionally a source of irritation to the children; they wanted to do a better job than they were doing. The point of the session, however, may be summed up by saying that the children grasped the idea of expressiveness, if only partially, and responded freely with expressive characterizations.

---

[2] Christopher Alexander, "A Result in Visual Aesthetics," British Journal of Psychology, Vol. LI (1960), pp. 357-71.

[3] For a discussion of the idea of expressive portrayal, see Virgil C. Aldrich, Philosophy of Art (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), p. 86.

Comments on Session VII

Quite unexpectedly, the opening of this session revealed signs regarding the attitudes of the children toward the class activities. As the transcript indicates, the children had by this time developed considerable interest in the sessions, to the extent that they expressed spontaneous disappointment that the sessions were to end. As a result, the class lasted one more period than was intended.

Once again, time was devoted to recall and summary of points thus far covered. David, the fifth grader, it might be noted, recalled the course content remarkably well. Special effort was placed on recalling the topic of expressiveness.

The instructor then proceeded to show a variety of works which were interesting for different reasons; that is, some of the works were interesting primarily for the subject portrayed; some were interesting primarily for their formal relations; and some were interesting primarily for expressive quality. And then some were shown which were interesting on all counts. In showing these works the instructor explained to the children that the works were interesting for such and such reasons. Some additional works were then shown and the children were asked to indicate in which respect--subject, formal relations, or some combination of these--the works stood out.

Teaching method emphasized the presentation of the learning task (Is X work more interesting for such and such reason?), inducement of trial response, and clarification of response. In brief, the children practiced responses to the artistic counterparts of the ideas of subject, formal relations, and mood. Once more, it is instructive to compare the responses of this period with the responses of the earlier sessions. At this point there is clear-cut evidence of aesthetic growth, however limited the aesthetic maps which the students have constructed. It might also be said that the children were beginning to develop as aesthetic knowers.

Comments on Session VIII

The children were once again asked to respond to slides which exhibited a variety of aesthetic concerns. It was in noting their responses that the instructor realized that one method used by the pupils to single out particular slides was to note and recall simple items of subject matter, e.g., the "painting with a dog and seated woman," etc. This seemed to be a convenient way of replying to requests for reaction. Thus the instructor tended to cue subject-matter responses when open and free reaction was asked for.

On the other hand, this type of recalling did not pose any particular difficulty, for the children experienced no reluctance in getting back on the aesthetic track. Thus although Corot's Woman Seated Before an Easel was recalled as a work that had a dog and a seated lady in it, it was relatively easy for the students to become involved in an aesthetic analysis of the work, an analysis that, in fact, proved highly revealing.

In the opinion of the instructor this session proved to be the high point of the exploratory work. For the better part of an hour, the instructor and the students utilized effectively what may be called the method of aesthetic education, i.e., aesthetic analysis. Indeed, this session tended to justify the effort expended on aesthetic analysis, for the discussion led from awareness of parts in isolation, to awareness of more and more parts in relation, to awareness (to use Stevenson's term) of net impressions.[4] While not necessarily put in these terms, the children came to see how the carefully ordered elements in the Corot produced an air of relaxed contemplation throughout the whole painting.

As to teaching method, the emphasis was placed on inducement and clarification of trial responses, although at this point in the work all effort by the instructor may be construed as aiming at the fixation of relevant responses to subject, formal relations, and expressiveness.

Comments on Session IX

In the opinion of the instructor, the responses of the "test" session reveal genuine aesthetic growth, i.e., increased capacity to respond aesthetically to traditional and contemporary exemplars of painting.

Particularly revealing are the following statements. "The picture to the right is quiet, peaceful, solemn"--"The two figures and the river lead you back to the other man which leads you into the background. Then you come back to the figures and you see the ladies"--"The people in the background are terror-stricken"--"The painting isn't active"--"It looks kind of desperate"--"The 'Struggle' is not clearly outlined"--"Gives a feeling of quietness"--"The mood is exploding"--"The faces are all mixed up showing confusion"--"They both have shallow space"--"I think the two paintings are related in space, background, and color"--"It looks like a kind of unhappy excitement"--"The picture is noisy in the sense that it's moving"--"It is a very quiet picture, but it is a moving picture"--"The woman in the middle and the baptized man along with the man in the back are related in the sense that they are all one solid color"--"It's a frightening picture"--etc.

Once again, it is highly probable that the children saw more than they recorded in their written responses. The writing was obviously an inhibiting factor. This is why this final session should not be taken as an index to the worth of the exploratory work as a whole.

---

[4] "On the 'Analysis' of a Work of Art," Philosophical Review, Vol. LXVII (1958), pp. 33-51.

Conclusion and Recommendations

A significant estimate of the plausibility of an exemplar approach to aesthetic education must await more extensive and systematic investigation. Research should also be more controlled than the informal exploratory work described in this report. Nonetheless the instructor is sufficiently encouraged by the findings of the work to encourage further research and curriculum development in exemplar studies. It would be exceedingly interesting to discover what a prolonged, carefully designed, enriched program of pedagogy would produce. Accordingly, it is recommended that similar work be undertaken in each of the major arts, and that eventually attention be given to the problems of grouping the arts in some kind of interdisciplinary approach.

Transcript of Session I

I = Instructor

I: How many take art in school?

David has sketching once a week, John about once a month, but sometimes the class teacher gives them things to do, such as making baskets. Cathy is in the same class with John.

Robin: also making, constructing things.

I. Slides are shown. Comments, anything that comes to mind.

Cathy: Some were about the same thing, the Virgin Mary, but sometimes she was painted differently, particularly the eyes, not like real eyes but narrower.

I: We will find that it is difficult to find the right words in talking about art, etc.

Cathy: Everything else was painted like real.

David: Sometimes the child looks older than the mother, like a midget man.

John: The child sometimes looks broad and big, sometimes smaller.

I: We have noticed so far that the eyes were narrower in some pictures, and sometimes the physique of the child seemed fuller, and David noticed the serious expression on some of the faces.

Robin: Sometimes the child looked like a man of 20 and sometimes he has more hair.

David: In all of the paintings, the child and mother were painted differently, but they had a connection with each other, although they had different characteristics. The artist seemed to express himself differently in each painting.

I: It does seem to be a fact that we have the same subject, but it appears differently.

John: Perhaps the artist can do it better one way than another.

I: Why would an artist do it one way rather than another?

Cathy: Maybe this is how he sees people and things around him.

David: I think it is the way he likes to express himself.

I: What do you mean by the word "express"?

Cathy: To show your feelings and emotions.

I: When do you express something?

David: When I get mad I express anger.

Robin: When I am happy.

I: In other words, we can express all of the emotional states. This is one word that comes up and from time to time we will come back to it. Do you think the artist must be angry to express anger? Or can the picture express anger without the artist himself being angry? This is an interesting notion that the artist expresses something that he may or may not feel. If you see anger in a painting, must you feel angry when you see it?

Children: No.

I: Here is a problem. We can talk about people being angry, and a picture showing anger, but it does not mean that the person who did it was angry, or that the person who looks at it is angry. This is one of the interesting things about art. Are there any slides that you would like to see again? (Children mention pictures they would like to see. David liked an abstract painting, says it was "like sails." Several recall pictures with a dragon.)

I: Do you notice any overall differences?

John: They were all about people, not flowers and things.

I: They all had people in them, and some dealt with a mother and child. What were some other kinds?

David: Romans you may call it, or Egyptians.

(Reference to the nonobjective painting that was shown.)

I: David, why did you find the abstract painting interesting?

David: It is like a mosaic with shapes that are precise. (It develops he did a mosaic in his art class.)

I: Why do you suppose this artist worked that way?

Cathy: I think it is a design which does not seem to balance, but I cannot see what it is trying to say.

David: I think this artist was trying to get something out of geometric shapes.

I: What do you mean by "he was trying to get something out of geometric shapes?"

David: He is trying to make some sort of picture out of them.

John: Some people like this modern art.

I: What about music, do you have recognizable things in music?

Cathy: Music can be happy and gay, or sad, and then it is low.

I: Do you think we can do the same thing with shapes and lines? Do you think it is possible to do this?

Cathy: I think this picture is happy because of the bright color.

I: This is another interesting thing about art. The first thing we found out is that it can express emotion without the artist being angry. The next thing we noticed is that pictures have these qualities even though they do not use people or other recognizable objects.

David: Some people can do this and others can't; it takes a long time to do it.

(Slides of St. George and the Dragon are shown, three different interpretations by Raphael, Uccello and Tintoretto)

I: What is the difference between the pictures?

Answer: This one is down by the water and there is a dead man. The lady has richer clothes on in the first and it does not look as if the man has any armor.

I: (Showing the Uccello): David, do you remember this one?

David: She has the dragon on a leash and it looks like the dragon is a pet.

John: It looks like the lady is a prisoner of the dragon and the man is trying to rescue her.

David: This is more imaginary than the others because of the color of the dragon.

Robin: The dragon is not the same shape.

John: In the other picture the head of the dragon was smaller.

I: In this painting there is a woman trying to run away. Is there anything else in the painting that is similar to her?

Cathy: The clothes of both the man and woman look like silk.

Others: The colors are the same in both figures, blue and red.

I: Therefore, the two figures are related to each other because of their color. Now see how we look at works of art and talk about them. On the one hand, we talk about the story, on the other, we can talk about the color and how the two figures are related by the color.

Transcript of Session V

Byzantine Madonna and Botticelli detail of a head of one of the three graces shown.

I: Write down why you think these were selected. (One is flat, the other more realistic.)

Kandinsky and Kokoschka shown.

Responses: Not clearly outlined, not realistic, one is just design, the other has figures in it.

I: What I had in mind was that even though one had an object, they are both kind of abstract and in both the forms are not clearly outlined.

De Chirico and Giotto shown.

Robin: Both look like old paintings from ancient times.

Cathy: They are opposites, one is buildings, the other animals and people.

John: They are kind of flat.

David: They are clearly outlined and not realistic.

Others: The animals seem to be strangely located in space.

I: What I had in mind was merely that the forms are clearly outlined, even though the space is relatively shallow and the forms are flat.

Turner landscape and Delacroix shown.

Cathy: Both are realistic and probably fairly old, one is a peaceful scene, the other is violent.

Robin: Both are not clearly outlined and in both something is burning.

John: In one, the foreground is clearly outlined and the background is not, and in both it is like everybody is running around.

I: You mean then there is a sense of excitement?

David: Clearly outlined in the foreground and not the background.

I: Your remarks about the mood and activity are relevant to the picture.

Two paintings by Degas shown; a family portrait, and dancers.

David: Clearly outlined.

John: They are not realistic.

Cathy: They are both realistic and one is more clearly outlined than the other.

Robin: Clearly outlined. The space is different with the women as subject.

Cathy: In both pictures, the people seem to be related to each other, and the ballet dancers are dressed the same.

I: You are right, the faces are more individualized in one and not so important in the other.

David: The action is more important in one.

Cathy: In one picture, the girls are practicing, in the other, the family is posing.

I: Maybe we can say one is more formal, the other informal.
Deep landscape and Simone Martini annunciation shown.

John: One is clearly outlined, the other not. One is flat, the other deep.

David: Deep and shallow. And the landscape is more realistic in the other.

Cathy: One is flat and unrealistic, the other has a lot of depth and is fairly realistic.

Robin: Deep space and shallow space.

I: What I had in mind was shallow and deep space, and most of you got that.

Toulouse-Lautrec poster and Chardin still life shown.

Robin: One is a person and the other is a still life, one is a poster and the other like a table scene, and they are both clearly outlined.

Cathy: One is flat and looks like a cartoon, and the other is realistic and shows real subject matter. One is more clearly outlined.

David: One is shallow space and clearly outlined. The other is sort of half and half because of the color of the fruit.

John: Both are kind of still, even though we have a person.

I: The reason for selecting these is that in one we feel the roundness of the form, while the other is flat, and some of you were right in guessing what I had in mind. Marin cityscape and Poussin landscape shown.

Cathy: Both are cities; one is not realistic, the other is; one is clearly outlined; the other is not.

Robin: They both look kind of still (later retracts this and says only the Poussin is still).

David: One is kind of still, it does not look as if the people are doing much. One is realistic and has deep space, the other is shallow.

John: Realistic and not realistic, clearly outlined and not so clear, shallow and deep space, and one is still and the other is like a big city where everything is happening. It is active because there are those marks all over it.

Cathy: I think it looks like the population explosion has hit that town and everything is going wild.

Robin: I first thought it was still because the colors are rather dull. In the other painting, the city goes on and on. The other one does not really go into the background.

Cathy: I think because of the color it would be very active.

I: I think an exploding character is how we would describe it. The other is quiet, we work our way into space, we can find our way around in this landscape, as if we could walk into it.

Dali and Sassetta:

John: It (Sassetta) looks like the earth, but is also kind of flat, it goes up (instead of back). But they both have a quality as if they are not on earth.

David: You get more out of the characters; if you look at the one (Dali) long enough, you see more things.

I: Do you mean it is more complex?

Cathy: I would say one is more an optical illusion; the subject matter is different, but they are both quiet.

I: They are quiet, but different. Can you describe this in terms of other experiences you have had?

Robin: One is sort of abstract. I do not think this is the right word, but everything is so jumbled up.

I: I think what I had in mind is what you managed to bring out: things are much more ambiguous in this painting, things in space are more difficult to locate, whereas this is easier to do in this one.

Marin and Winslow Homer shown.

John: Both have boats in them, but one is not clearly outlined. And maybe one is a little shallow.

David: One looks like it had the paint slapped on it to make it look like water.

I: You are aware of how the artist has done this. Do you think I showed this because of the way the artist painted it?

Cathy: Both show sail boats and water; one is flat, the other not really flat; one is more realistic and the other is abstract.

Robin: Same subject, not clearly outlined.

I: They are both water colors; the artists used the same technique.

Robin: This one has the same basic colors and they are getting lighter and deep.

Cathy: The one shows a real background. I would compare it to the city scene (also by Marin). But this one is not so loud, it does not show an explosion.

David: I would say the (Homer) is more active than the other because of the water coming against the boat.

I: You say it is active because of the water. Is there anything here that would suggest that it is not so active?

John: The sails are down.

I: We can agree that there is less activity in the water. In the other, we just get an impression of a seascape. I wonder whether the effect of the horizon line gives it a less dynamic quality? Whereas in this (Marin) we hardly get a horizontal line at all. But here we have a very strongly accented horizontal and also a vertical, the mast. But in the other, we have hardly any horizontals and verticals at all, and this has something to do with whether the picture is more active or passive.

I: What have you brought out in your responses today: we have talked about the subject, we have talked about whether things were clearly outlined or not so distinct (we can use different words for the same idea). We also talked about how things are related to each other, and this has to do with something else we talked about.

John: Formal relations.

I: We talked about the subject and formal relations, how parts are related, and what are some of the different ways in which they are related?

John: Color, shape.

David: Theme.

Cathy: The space.

I: What have we said about space this far?

Robin: Atmosphere, the space between things, and the space things take up.

I: These are different ways to define space, and we also talked about the illusion of space, and about deep and shallow space, about ambiguous space where we are not sure where things are in space. We talked about three-dimensional and two-dimensional space. But today we also talked about something else when we said that something looked like it was exploding. We did not talk about the subject here, or space, or formal relations. How would you characterize what we meant when we talked about an exploding quality? Or what did we say of something that looked like a portrait?

Cathy: One was formal, the other informal.

I: I think what I am trying to get at is the mood of the painting. When we perceive the mood, this is something different from simply looking at the subject, the space, although the mood sometimes has to do with all these things, but it is more than any one thing.

XXXX

Of major concern in evaluation is whether the materials developed in the project actually follow the exemplar approach as discussed by Professor Broudy, and the rationale for the project as developed by Professor Ralph Smith. Unfortunately, many of them do not. Some of the materials, especially those in art, can probably be used to develop the discipline for the enlightened cherishing of aesthetic values but the connection with the rationale is weak at best. However, a section is described which follows the rationale rather closely.

For example, the exemplar approach to sculpture is a valid strategy but is strongly based on the ideas of Feldman in Art as Image and Idea. The work of B. O. Smith in Logic and Strategies and M. Weitz, Hamlet and the Philosophy of Literary Criticism, as well as several references in Aesthetics and Criticism in Art Education edited by Ralph Smith, might be used in improving the critical aspects of work in sculpture and to bring it more into line with the established rationale. In using the sculpture exemplar, the students did not know how they were using their learnings in describing, analyzing, interpreting, and evaluating works of art. There is also some question as to whether the writer of these materials utilized differences between the interpretive and applicative perspectives. Some of the same comments might be applicable to the architecture lessons.

In music, the singing style unit is subject to similar criticism. The purpose of all the lessons was that the learning be used in the interpretive stage, for at this stage is determined what shall be replicated, associated, and interpreted within the situation.

The units on art materials (Appendix G) contain excellent material for preparation for the exemplar approach, but themselves are not exemplary. Although Professor Smith provided evidence that the rationale he developed could be taught to very young students, the difficulty of leading the conventional art teacher to use this approach was great. Use of the exemplar approach was accomplished only by allowing the teachers involved in the project to attack the idea through art history rather than through aesthetic principles. Consequently, concepts, psychological implications, and elements are stressed, but also stressed are many technical and practical ideas which could be omitted because they are not relevant to the descriptive, formal, interpretive, and evaluative aspects of the aesthetic response. Although some of the art units appear to be highly formal and college-oriented, they were successful with young students. If the teacher is exciting, apparently it does not matter whether the ideas emerge from considerations of the art object itself, or whether they are introduced in the more conventional skills-historical approach.

Likewise, some musical materials, such as the qualities of sound and movement units, are elemental in nature rather than based on the four steps of the exemplar approach.

One can criticize some materials of the project as not pertinent to the rationale developed by Smith or the curriculum approach suggested in Broudy, Smith, and Burnett's Democracy and Excellence of 1964. These materials were developed partly as a result of the fact that project personnel were allowed to work independently and explore their best ideas, and partly because some aspects of the exemplar approach are seemingly impossible to implement without prior work in a long-term school program. The project director recognizes this fact, believes that an honest effort was made with materials reflecting the exemplar approach plus traditional materials.

Footnotes

1. Flanagan, John C., "The Uses of Educational Evaluation in the Development of Programs, Courses, Instructional Materials and Equipment, Instructional and Learning Procedures, and Administrative Arrangements," Chapter 10 in Educational Evaluation: New Roles, New Means, 68th Yearbook of the National Society for the Study of Education, Part 2, p. 241.

2. Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, New York: McGraw-Hill, 1959, p. 9.

3. Robert F. Mager, Preparing Instructional Objectives, Palo Alto, California: Fearon, 1962, p. 12.

4. Elliot Eisner, "Knowledge, Knowing, and the Visual Arts," Harvard Educational Review, Vol. 33, No. 2 (Spring 1963), pp. 212-213.

5. F. E. Sparshott, "The Unity of Aesthetic Education," Journal of Aesthetic Education, Vol. 2 (April 1968), pp. 9-21 discusses this matter.

CHAPTER VIII

To begin a project is always difficult. A good idea is one thing, to assemble a staff and work on operational problems is another. Two early problems were: (1) whether agreement could be reached among the educators and artists at the University of Illinois on a role for aesthetic education, and (2) what level of aesthetic understanding might presently be found among students in the elementary or junior high schools and what level should be the objective. To offer an opportunity for discussing these problems, the University of Illinois Chancellor's Office funded a two-day workshop for all interested faculty members in the arts at the University's Conference Center at Allerton Park in the Fall of 1965. Six faculty members attended from landscape architecture, architecture, dance, music, theatre, literature, art, industrial design, and specialized areas within the Department of Home Economics.

The objectives of the project were presented as a focus for the conference. Of major concern was the role the project might play in teacher education and how the various departments might best utilize their resources to improve the effectiveness of aesthetic education.

The one tangible result to come from the two-day conference was the display of increased interest in aesthetic education by the College of Education, resulting in the hiring of Professor Ralph Smith, and the subsequent initiation of a doctoral program in this area. Some concern was voiced that a program of aesthetic education would detract from the individual arts, that students and teachers prepared in such a program would not have adequate skill in any one art, and that the new program might be detrimental to existing programs. Of equal concern was the use of exemplars as the sole basis for the curriculum. A subordinate problem was how to utilize contemporary art works, where exemplars do not exist or are tentative at best. In addition, the necessary omission of numerous great works appeared as a problem. Finally, skepticism was expressed over the predominantly analytical approach to learning required by the use of exemplars.

The conference endorsed the belief that the University should be doing far more in general education, in the humanities, and in aesthetic education than it was presently doing. Each of the respective departments pledged its cooperation, and its willingness to contribute graduate assistants and faculty time to the project. A second University-wide meeting, to be held as the project progressed, was requested.

The following spring, 1966, a seminar series was established to acquaint the project staff with the ideas presented at the Allerton conference. Summaries of these faculty presentations to the working group of the University of Illinois Aesthetic Education Project are given below. These summaries owe what substantive merit they have to the faculty members who participated in the seminars. The responsibility for errors and omissions in the interpretation of these ideas is that of one of the participants. An editorial check with the participating faculty was not made.

February 22, 1966 - Presentation by Ralph Smith: Art Education

Major point: An educated person has his preferences under control and can give reasons for them.

A practical strategy for the working members of this group would be:

1. to test or find out how students habitually respond to works of art,
2. to identify points of inconsistency in the child's own thinking,
3. to change his responses by stressing the distinctive character of aesthetic "knowing",
4. to give instruction in and provide practice in identifying aesthetic aspects of particular works of art,
5. to introduce exemplar study with a humanistic emphasis and historical sequence.

Questions of meaning and definitions in art should be treated explicitly. The role of verbalization should not be underestimated.

February 23, 1966 - Presentation by Donald Walker: Landscape Architecture

Major point: Our concept of art ought to be broad enough to include not only man-made objects but also organic forms produced by natural forces.

The landscape architect is concerned with the land in all of its moods. The "frame" for his attention might be a corner of a backyard or an entire region of the country. The degree of intrusion the landscape architect makes upon the given area is determined by (1) the range of solutions which may be feasible, and (2) the particular option a designer selects for personal or stylistic reasons. Before man intervenes, nature is organized; that is, natural forces ensure that everything is in its proper place.

The landscape architect does attend to details such as the color and texture of plant life, but always in a context which takes into account (a) the human perspective or point of view as it moves through a space or occupies space within the landscape, (b) the shifting patterns of sound, temperature, light, and odors either produced by man or resulting from such natural forces as seasonal or daily cycles, (c) the old and new elements in the environment, (d) inside-out and outside-in positions of the viewer, and above all (e) the phenomenon of change.

In order to see the landscape as art, or to reject some portion of it as non-art or "bad" art, one must be aware of nuances such as those outlined above.

People vary in the degree to which they demand, and can actually get, an environment that is pleasant to be in. Expedient and inadequate solutions to problems in land use and development typically result from ignoring data about the natural character of the land and how best to use it for the enrichment of life. Mr. Walker illustrated this by citing the "predictions" that further growth of Champaign-Urbana would be toward the southwest. He presented some compelling arguments against the predicted residential development of this area. The area has no natural drainage. It receives most of the runoff from the two ridges which cut across the twin-cities. The low, wet land is less exposed to prairie breezes and thus would tend to have higher humidity, colder winter, and hotter summer temperatures. "Choice" residential land, according to Walker, is currently zoned for or occupied by industry and interstate highway systems.

Landscape architecture is not "gardening."

February 24, 1966 - Presentation by Richard Colwell: Music Education

Major point: Aesthetic responses cannot be taught, but the foundations for such responses can be taught.

Dr. Colwell proposed that the working group of the project develop papers in response to the following issues and questions.

1. What, if anything, is common to the arts:
   a. as perceived or encountered?
   b. as performed or created?
2. What role can language play in helping someone to discriminate among, and ascribe meaning to, the phenomena presented in a given form of art?
3. What ought to be the primary aims of aesthetic education at the junior high school level? (grades 7 and 8)
   a. What concepts ought to be understood?
   b. What attitudes toward encounters with art ought to be fostered?
   c. What cognitive and performance skills, if any, may be required in connection with a and b above?
4. Are there commonly accepted "basic" phenomena in each art to which an audience ought to attend?
5. Are there commonly accepted "basic" phenomena in each art which the artist manipulates to produce a work of art?
6. Are there commonly accepted ways for the creator to relate these phenomena to each other?
7. Is it possible and desirable for the audience to discern these relationships and the particular phenomena being related?

8. What general criteria, if any, ought one to invoke in ascribing merit to a given art form, e.g., dance, drama, painting?

9. What are the implications of studies in concept formation for the design of methods of teaching the arts?

10. What are some of the reasonable alternative structures for curricula in the arts?

February 25, 1966 - Presentation by Alexander Ringer: Music History

Major point: Innovations in education typically fail because the innovators do not know enough about the subject matter and are motivated less by a desire to improve education than to join bandwagons.

Combining the arts in a curriculum is a lost cause unless you establish an a priori system of principles and examine the extent to which each art uses such principles. Unfortunately, abstract principles and systems have a way of reducing the creative role of the teacher. The pupils sense this. One of the major functions of the arts in education is to counteract the sterility of the curriculum. The person who teaches ought to be an artist. One must know how before one can teach. One comes to know by doing and thinking.

The working members of this project, therefore, should be learning more about their subject fields and not attempt to develop curriculum materials at this point.

Dr. Ringer recommends that a curriculum begin with the 20th century, because pupils do not have an affinity for other periods. Analysis of certain types of jazz, for example, permits the student to make an easy step to Bach.

Because some students have a predisposition toward one art form more than another, Dr. Ringer suggests that one might well question the very notion of a combined-arts approach. One might, instead, intensify the student's understanding of the art form toward which he is naturally inclined.

March 1, 1966 - Presentation by Willis Ward: Dance

Major point: Awareness of the qualities of dance through sensory education ought to precede intellectual analyses of dance performances.

Sensory education leading to awareness of qualities associated with the dance can be developed through:

1. Attending to the natural movement of the body, e.g., the opposition of arms and legs in walking; ways of achieving a change in direction (angular turn by means of a simple pivot).

2. Attending to the position one occupies within an area, which leads to:

    a. awareness of self in relation to objects within an area,
    b. awareness of movements of others within an area.

3. Designing movements which are in concert with the movements of others.

4. Practicing and designing movements which are governed by concentration upon the center of body.

5. Discovering principles of physical balance and ways one can "defy" gravity.

With direct sensory experiences such as these the pupil is better prepared to understand the dynamics of movement and how it--together with sound, space, and light--can be controlled in time.

Direct sensory or perceptual experience is thus viewed as a prerequisite for intellectual analysis and appreciation of dance.

In regard to examples of dance for pupils to view, Mr. Ward suggested that performances which are obviously thematic and connotative are undesirable. Also undesirable are performances which are grossly stylistic. With these criteria, he would eliminate most performances by Martha Graham (except the film: "A Dancer's World) and José Limon, but recommend those of Merce Cunningham and Paul Taylor, among others.

Mr. Ward noted that the quality of improvisation in teen-age dance of our time is "just great."

March 2, 1966 - Presentation by Miss Minerva Pinnell: Art History

Major point: In teaching art history, there is no substitute for intimate knowledge of the particular art object. Approaches of "methods" of teaching and analyses ought to follow from the particular qualities of the object.

Dr. Pinnell suggested that several questions are relevant to ask of any art object. These include:

1. What is it? (as object, image, theme, subject)

2. How is it done? (medium, forming process, and technique)

3. What does it mean? (as object, image, then, now)

4. Why did it come to be in just this form? (social, political, economic, philosophical, and personal factors which influence or account for certain aspects of the object)

Dr. Pinnell was presented with an occasion for demonstrating that analytic approaches follow from particular objects when Mr. Campbell asked: "Suppose a student asks you: 'Why do so many people think the

Mona Lisa is so terrific? What makes it good art?' How would you handle a question like that?" Dr. Pinnell offered a brief explanation and analysis of the Mona Lisa in response to the question. She noted that the painting:

1. is good technically, that is, the artist knew how to use paint;
2. controls our attention and forces us into a range of shifting relationships with the subject by:
    a. the central location of figure,
    b. the inviting fusion of many expressions into one, which
    c. reduces our certainty about any given interpretation of the expression and is achieved, in part, by the austere, contemplative pose and eye which looks past (or through) the viewer and the bizarre background landscape emphasized as "distant" and mysterious by the absence of a "middle" ground.

Miss Chapman noted that Dr. Pinnell's interpretation of the painting was free of references to the so-called formal properties or principles of composition. In reply, Dr. Pinnell stated that Renaissance artists were certainly attentive to such devices as repeating shapes and curves and varying their size, etc., and that the Mona Lisa exhibits these and other formal controls. She noted further that non-objective art can only be analyzed for technical, sensuous, and formal qualities.

The following criteria were suggested for the selection of art objects to be included in a curriculum:

1. masterworks,
2. works that dramatize and present characteristics of a given age, e.g., the Gothic cathedral,
3. works that invite comparative study, e.g., the concept of man as reflected in portraiture.

Among the specific artists whose works might be used as exemplars are: Rembrandt, Velasquez, Zurbaran, late Van Gogh, Michelangelo, Masaccio, and Wyeth.

A chronological organization of such examples was recommended for "beginners" primarily because many of the forces which influence art in one age are extensions of or reactions against forces which had affected art in the preceding age.

March 3, 1966 - Presentation by F. E. Sparshott: Aesthetics (Philosophy Department)

Major point: Differing sets of objectives for aesthetic education have differing implications for methods of instruction.

Among some possible objectives of a curriculum for aesthetic education are these:

1. To enhance appreciation of a work of art.
2. To cultivate sensitivity to selected percepts and appearances.
3. To cultivate sensitivity to the environment in general.
4. To make pupil conscious of media which shape attitudes toward art.
5. To impart knowledge (facts) about art.
6. To impart a technical and critical vocabulary for discussions about art.
7. To acquaint the pupil with masterpieces.
8. To improve good-bad discriminations in art.
9. To impart open-mindedness to new styles and idioms.
10. To encourage creativity.
11. To instill the view that art is an appropriate and common personal activity.
12. To impart techniques and devices for drawing, etc.

Relationships among sub-sets of these objectives have differing implications for teaching and research.

Objectives 1 and 2 bear on the issue of transfer. Whether listening to music improves one's understanding of painting is an empirical question. The strategic questions for teaching are "what" facilitates what and how the transfer can be brought about. These objectives also bear on commonalities among the arts. While the formalistic vocabulary refers to common principles in the arts, its use in teaching is limited. The categories are so abstract and general that students often use them as an escape from understanding the particularities of individual works.

These problems point to the difficulties inherent in Objective 6. A unified critical and technical vocabulary cannot be devised or imparted to pupils without due consideration of one's assumptions about the nature of the arts.

Objective 7 reflects the tradition of classical education. It leads to a set of common if limited referent points among persons similarly educated and familiarizes them with a cultural heritage. In view of the communication explosion, decisions about the range of works to be presented are crucial and may determine whether or not this objective is compatible with Objective 9.

Objectives 1, 2, 5, and 6 can be imparted through reference to a common "long hair" culture but ultimately have to be reconciled or played against the culture of the child, e.g., comics, movies. While analysis of advertisements, films, etc. may be a useful teaching strategy it is not likely to be very rewarding for aesthetic education.

Objective 8 leads directly to value questions. Whose values are impeccable? Can one buck the inevitable preference patterns generated by the common or popular culture? While instruction in the arts can proceed a long way, without acculturation to a particular set of values, implicit preferences are present in the very systems of categories and explanations one adopts in teaching. Even if the teacher does not reveal final conclusions and judgments, the categories and explanations tend to force one to particular viewpoints. Preference patterns may be viewed as inevitable, but they may also serve as a deliberate objective--as in Objective 8.

When the setting of the school is the only context in which pupils learn about art and they view it as something they "have to do," there are abundant possibilities for Objectives 5 and 6 to interfere with the achievement of Objectives 1 and 2. Not only may the study of art become a mental exercise with terms but also a study of reproductions which bear little resemblance to the original forms. The drawbacks of this latter approach are not known. If art is merely to be studied, one is likely to isolate it from the living tradition of a person alone encountering the object and finding meaning in that encounter. While the teacher's enthusiasm outside of class can carry the students, they can also discover what an artist is doing by study of a sequence of works produced by a single artist.

Objectives 10, 11, and 12 lead to their own types of reward, independent of the level of skill displayed by the pupil. Their values are primarily therapeutic. They may be more soul-soothing than looking at the most alted works of art. Technical understanding of the way an artist approaches a work is not equivalent to an aesthetic viewpoint. To illustrate, consider that a stew that tastes good does not taste better for knowing what went into it. It may help you to explain why it tastes good, however.

Concurrent with the seminars, an active search of the literature was begun to compile bibliographies on combined arts programs and on the objectives of arts programs for the elementary and the secondary schools. In several arts areas the clearest statements were in college textbooks; hence, the bibliographies cover a wide age level. Some of these are contained in the appendix to this report. Curriculum guides and course outlines of allied arts programs in school systems around the country were compiled. Most of these were traditional, and a simple listing is provided. Reports from a few projects, such as the J.D.R. III fund in University City, CEMREL, the Greater Cleveland Research Council, the work of Leon Karel, and some projects in New York, were of sufficient significance as to be treated in more detail in chapter 3.

Professor Beberman suggested that the most appropriate way to initiate the teaching of project materials would be to allow each instructor the freedom to begin with his greatest concern and the subject he knows best. Flushed with success, the staff would be better able to cope with the more perplexing problems.

Initial Teaching and Evaluation

Trial teaching of the staff members' pet ideas was begun during the spring semester of 1966. The uneven quality of previous instruction in the public schools in the arts, complicated by private instruction and other outside experiences, was soon apparent to the instructors. Subsequently, questionnaires were prepared which were given to all students in dance, music, theatre, art, architecture, and literature to determine the diversity and depth of their prior experiences in the arts. A validity check was made by constructing a comparable questionnaire for the parents. This latter also explained the project to the parents and requested their cooperation in efforts to determine what the students were presently perceiving in their environments as opposed to formal schooling. The questionnaire was also to be used in future checks to help discover what happens to students and teachers when short-term ideas and approaches in aesthetic education are tried.

The questionnaire was detailed. The following summary of data provided by the questionnaire gives some idea of the experiences of this gifted population.

Have you taken lessons?

	Dance	Music	Art
Yes	74	117	33
No	64	21	100

Have you performed or exhibited for the public?

	Dance	Instrumental Music	Vocal Music	Art
Yes	45	81	51	46
No	26	53	1	89

Have you choreographed, composed, written?

	Dance	Music	Theater
Yes	47	74	7
No	82	57	122

Have you seen a professional or semi-professional group?

	Dance	Music	Theater	Art
Yes	85	124	50	132
No	49	12	88	5

Other questionnaires were prepared during the course of the study, designed to probe in some depth arts activities of the students. Concerns were for what novelist they preferred, what poet, science fiction preferences, if any, favorite books, the kind of writing done in their spare time, if any, with comparable questions in each of the art areas.

This data, tabulated periodically, provided one dimension of the effect of instructional materials on the students.

Perhaps because the working rationale prepared by Professor Smith was not clear to the staff or because they did not agree with it, the staff felt the need to investigate the problems of aesthetic education themselves and the various approaches to teaching. This self-instruction took the form of draft research and working papers and plans for model teaching units. A few are reproduced here to show the type of thinking and research conducted by the staff in the initial stages. An environmental aspect of aesthetic education was initiated for immediate and widespread student involvement. The students were eager to cooperate in making their school more aesthetically pleasing, appointed student lounge committees to redecorate, to clean up the school and so forth. This activity, plus the questionnaire, was the second tangible accomplishment of the project during the early months. Projects included in the first semester are described in detail in the content chapters and are as follows.

1. Aesthetic Perception

   Team Taught

2. Independent Research Projects (monographs--some reproduced in appendices)

   a. Midsummer Night's Dream
      Rae MacDonald

   b. Expression in Music
      D. N. Campbell

   c. Architectural Monument
      Walker Johnson

   d. Art Objects
      Arlene Cooper

   e. Aesthetic Perception Through Movement
      Marvinia Randolph and dance division

   f. Integrated Project Testing
      Jean Ralley

   g. Immediate Environmental Perception
      Walker Johnson

3. Aesthetically Structured Room

   Team researched and proposed

4. Summer: Integrated Arts Course

   Walker Johnson, David Campbell, Jean Ralley

Following the seminars and administration of the home questionnaires, tests were given to the University High School students consisting of musical aptitude measures and preference tests in art, music, theater, and so forth. The purpose of the tests was to supply information that might aid the staff and teachers in constructing lesson plans, and the results did not affect project goals.

Simultaneously, working papers were developed and distributed by the staff in an effort to identify a specific focus for initial exploratory work.

Draft Working Paper

DO THE AESTHETICIANS SAY ANYTHING ABOUT TEACHING THE ARTS?

(Paper No. 1)

After an introduction to the ideas of Harry Broudy, the next problem was to determine if there is any consensus of opinion as to what a person should know from or about aesthetics at a particular point in his formal education.

From the readings it is difficult, if not impossible, to determine this. Most aestheticians have not concerned themselves with the implementation of aesthetics in a school curriculum. One could say, "I think . . . would say," but this usually involves too many assumptions.

In Santayana's essay on "The Nature of Beauty," in A Modern Book of Esthetics by Melvin Rader, one discerns that he is interested in the meaning of aesthetics and its implications for other related areas. The field of aesthetics is concerned with the perception of values. There is no value if there is no appreciation, however, and no good if there is no preference. Appreciation and preference hold the roots of excellence. Concerning judgment, Santayana states that if one appealed more often to the way one feels about an object, judgments would be more diverse as well as more legitimate. He claims further that values come from the immediate reaction of impulse and the irrational part of one's nature. Obviously, many experts would part ways with Santayana at this point, since they believe that value judgments are quite rational and based on knowledge.

Another controversial Santayanian view is that art is man's demand for entertainment, and truth from art is merely a by-product. Broudy, for one, believes that art brings to focus more clearly the great ideas of our time and a by-product of this might well be entertainment.

Santayana confines the appreciation of beauty to the leisure portion of people's lives, although he does qualify play as anything done spontaneously and for its own sake. A pleasure is aesthetic if it fulfills certain physical conditions which depend on activity of eye, ear, memory, and other functions of the brain. Santayana does not explain just what these physical conditions are, nor does he in any way suggest a curriculum in aesthetic education. He has described what he thinks "aesthetic" means and when the activity of aesthetic perception occurs. It would be be difficult to justify an educational program on the basis of preparing people solely for leisure time activities.

Bernard Bosanquet in his essay, "The Aesthetic Attitude in Its Embodiment," discusses the art object.

He states that the only differences among the arts have to do with the media and their inevitable consequences for the imagination in the making. The craftsman feels delight in his particular medium; he feels and thinks in terms of the medium. The artist's effort is geared toward revealing the arts ideal, and he uses his imagination to create an object with embodied feeling in which he is satisfied.

Bosanquet comments on beauty, saying that it is a mistake to consider an art object's physical embodiment secondary to the internal workings of the mind in creating. He admits that things are not complete without minds, but the converse is also true. "The point of the aesthetic attitude lies in the adequate fusion of body and soul, where the soul is a feeling, and the body its expression, without residue on either side."

The Journal of Aesthetic Education, Spring 1966, offered the most help in the attempts to come to an answer to the problem.

Francis T. Villemain's article on "Democracy, Education and Art," deals with education in the arts and aesthetic education. Villemain finds art and scientific thinking compatible in education. He believes that science can assist art experience by redirecting science's problems in a way such that widespread art experience can be possible.

Several schools of thought about education in the arts are outlined.

1. There are those who reject science and technology in the arts. Even though we don't want to make the past an authority, we must appreciate past advances as well as use the current advances in science.

2. A classical education based on the 3 R's is subject to criticism on several counts.

    A. It does not prepare people for the moral responsibility of democracy.

    B. It does not provide understanding required in a free society.

    C. It does not build loyalties basic to free civilization.

    D. It does not provide for creative living.

In an essay from A Modern Book of Esthetics, entitled "The Problem of Esthetic Form," DeWitt Parker outlines qualities one can look for when studying an art object. All of these characteristics may not be present, but most will be found in an object of quality.

A. Organic unity - Each element in a work of art is necessary to its value, it contains no elements that are not necessary and all that are needful are there.

The meaning of the whole is not something additional to the elements of the work of art, but their cooperative deed.

B. Theme - In every complex work of art there is some one pre-eminent shape, color, line, melodic pattern, or meaning, in which is concentrated the characteristic value of the whole. It contains the work of art; represents it; provides the key to one's appreciation and understanding of it.

C. Thematic variation - It is not sufficient to state the theme of a work of art; it must be elaborated and embroidered. The simplest type of thematic variation is recurrence of the theme. Recurrence gives way to transposition of theme - as when a melody is transposed to another key or tempo, or when in a design the same shape appears in a different color or size. Another variation is alternation, which requires more than one theme, or at least two different transpositions of the same theme. Finally, inversion of theme, as when melody is inverted or, in painting or sculpture, a curve is reversed.

D. Balance - Equality of opposing or contrasting elements creates balance.

E. Evolution - The process has unity when the earlier parts determine the later, and all together create a total meaning. The course of a well-fashioned story is a good example, for each incident determines its follower, and all the incidents determine the destiny of the characters involved.

F. Hierarchy - Sometimes, although not always, there is some one element, or there may be more, of a complex work of art which occupies a position of commanding importance.

Broudy's Approach to Aesthetic Education

H. S. Broudy is often quoted at the University of Illinois, but sometimes he is not represented accurately.

Broudy is first concerned with principles to be used in selecting works of art for study. He believes one should:

1. Choose works of art which have both artistic excellence and extra-aesthetic import. Limited curriculum time is one good reason for this. Great classics are those pieces of art which have sustained aesthetic satisfaction for generations and which scholars have accepted as displaying the life style of an age. Great classics are usually large works and difficult because of symbols and forms unfamiliar to the students' culture.

2. The number of exemplars will be small, and the study of them long and intense enough to see and hear as the artist sees and hears.

3. Avant-garde art is not for the beginner, just as experimentation in science is not for the beginner.

The following outcomes should be sought in education in the arts:

1. Sufficient experience in making art objects in one or more media to give facility for expression and especially impression.
2. Sufficient knowledge about the history and theory of art to give perspective for making judgments about works of art.
3. Sufficient familiarity with exemplars of great art to establish the habit of looking to art for subtle possibilities of feeling not found in everyday experiences.
4. Later one should develop a critical attitude toward the popular arts.

In summary, Broudy states that the above outcomes "should result in an enlarged and refined note of aesthetic experience in the life of the cultivated man, greater use of art as a shaper of feeling, greater sensitivity to the aesthetic quality of the objects we encounter in daily life, greater reliance on one's own experience as a basis for standards of taste."

"Hence, it is by helping the person become an authentic individual, impatient of fraud and childishness, that art can most directly help bring sanity to the world."

In Democracy and Excellence in American Secondary Education, Broudy sets forth the ideas that in both cognition and evaluation, so far as schooling is concerned, the pupil has to do some knowing and liking and judging as the experts do it, and he has to become aware of the operations involved in doing these things properly. The curriculum has to provide means and materials for both types of experience, and a decision has to be made on how to organize these materials for instruction.

Theoretically, it is interesting and important to ask whether there are or can be objective value standards, standards of right and wrong, good and evil, the beautiful and the ugly. Educationally, however, especially at the secondary level, there is only one solution to this problem: to rely on the experts in these fields as the school relies on experts in other fields. "Good" means what men who have devoted their professional lives to the study of these domains have agreed is good. Truth here is not simply consensus, but rather the consensus of the body of persons qualified to have expert opinions.

Who are the experts on value? Presumably, those men and women who have experienced and reflected upon what gives the highest satisfaction in each value domain. It is to the great artists, writers, philosophers, and saints that we look for wisdom. Because the pupil cannot replicate the expert's life directly, the school has recourse to the reports of value experts, the connoisseurs of life. These reports in the form of works of art, systems of philosophy, and religions, present the pupils with an array of possibilities for riches far more subtle than he could ever imagine. But connoisseurship is also required to comprehend and appreciate these reports.

These great works represent the aspirations of the race. They are value affirmations that integrate and vividly express the character of the successive epochs in our history. Their influence reaches into the present. One may loosely call these value exemplars "classics" not only because they have been admired and preferred by generations of experts, but also because they furnish the experts with the criteria for judging them "excellent." The Parthenon is not artistically superb because it conforms to certain rules: on the contrary, some of the rules for good art were derived from the Parthenon. Classics in any field are not only highly satisfactory objects on their own account, but the source of norms of "proper" satisfaction as well. Therein lies their pedagogical value, for in learning to appreciate them, the pupil not only likes what the connoisseur likes, but he is at the same time exposed to the source of the criteria that the connoisseur has used to justify the liking.

Value education has two outcomes:

(1) Appreciation-- enlightened taste which combines likings and reasons.

(2) Strategy for making choices.

A curriculum should make provisions for instruction leading to both of these outcomes.

Appreciation, combining cherishing and appraising, is always directed toward an individual object or action. We can appreciate without taking the kind of action that forces us to choose. Choice, however, may mean acting upon alternative and often conflicting strands of appreciation.

The disadvantage of the separate-subject approach is that the student can be exposed to the concepts for evaluation without necessarily having the direct kind of experience that the experts regard as "good."

It may help to ask how people shape their value schemata insofar as these are not simply imposed upon them. Broudy and his colleagues suggest that they do so primarily by introjecting or identifying with a model. This model can be a particular person who represents a style of life. Among the most powerful sources of models in modern society are the mass media of entertainment. Because these life styles are stereotyped, they are easily understood, and because they are repeated so often, they act as conditioning agents.

Displayed in literature, drama, painting, and music, life models acquire an attractiveness that engages the emotions as well as the intellect. They are invitations to cherish as well as to understand.

To follow this strategy, one can approach value education through what are called value exemplars, as they are encountered in notable instances of literature and the fine arts. Appreciative learning can be regarded as a type of aesthetic learning, a learning of how to perceive and appraise aesthetic objects, natural and contrived.

A great work of art has artistic quality of:

1. Technique
2. Aesthetic interest
3. Significant form
4. Must express an important aspect of life
5. Usually it covers a wide range of values and portrays them with a clarity and intensity not found in everyday experience.

Each art form has its own distinctive objects and canons of appraisal. To learn to appreciate a painting is not automatically to learn to appreciate poetry. Hence, the samples have to be chosen so that the major arts are represented.

Levels of appreciation:

1. The vividness and intensity of the sensuous elements in the work of art: the affective quality of the sounds, colors, gestures, and so on.

2. The formal qualities of the object, its design or composition.

3. The technical merits of the object, the skill with which the work is carried out.

4. The expressive significance of the object, its import or message or meaning as aesthetically expressed.

Finally, enough training in performance is needed so that one can get the feel of the appropriate techniques. How much of the latter is required by the educated layman for appreciation is still a matter of controversy, but not so little as is now required in customary courses on appreciation, and probably far less than is prescribed for professional training of artists.

The study of exemplars affords the opportunity for all four modes of aesthetic experience, and only when the four are combined is there something which deserves to be called aesthetic education.

It takes considerable time to learn to cherish and appraise an art work that is rich in significance and high in artistic merit.

If aesthetic education is to be a means toward value education in general, appreciation in terms of direct likings is as necessary as knowledge about works of art and the rules for judging them.

Until the pupil perceives as the connoisseur perceives, the connoisseur's judgment is not his judgment; his standards are not authentic.

Value models had best be sought in the art, literature, and music that has stood the test of critical scrutiny.

There seems to be no simple alternative to organizing these exemplars in some historical order, that is, by periods or styles.

The suggested organization of exemplars by periods, especially stylistic periods, has the advantage of bringing together works of art that have certain formal, thematic, and technical characteristics in common. Furthermore, the art of a given stylistic period is created by men who work out of a common tradition. Hence, it is easier to interpret works in various media of a given period with respect to their extra-aesthetic import.

The fact that a period has been marked off and given a name indicates that something reached a high order of intensity and fruition, and that the art of that period exhibits this intensity in a vivid way.

It seems only natural to suggest that each unit of exemplars contain samples of art, literature, music, and architecture. The difficulty with so obvious a suggestion is that it is virtually impossible to find staff who are competent enough in more than one art to handle such a unit by themselves.

The integrating factor could be the principles and methods of aesthetic education in general.

Some of the elements common to the arts--design, harmony, expressiveness, and treatment of thematic material--can be discussed in any of the arts. Arts of a period, if the period be well chosen, share a devotion to certain themes, certain outlooks, and certain modes of artistic treatment. For example, the arts of the Middle Ages are unified by the religious orientation of that epoch. The symbolism employed by the various arts of a period presupposes familiarity with its myths, beliefs, and conventions.

Although the act of apprehending a work of art may be a unitary and simple intuition, the work of art itself is complex and can be apprehended at varying depths. Hence, the levels at which one teaches the exemplars can vary greatly.

At the sixth grade level, one can probably not go much beyond inviting the pupil to view works of art, eliciting some response, pointing out features that he has not discerned, and discussing some of the stories and legends of the period. The goal of each unit is perceptual familiarity with the object, some knowledge about it, and a rudimentary judgment of preference. Perhaps the pupil can begin to seek reasons for this preference and to ask himself whether the features he admires in one work of art he also admires in others. A beginning can also be made in noting the formal elements of a work of art and, to some extent, appreciating them on their own account.

In connection with the exemplars, the student must do something in the various arts to get the feel of their techniques. This, however, is for the sake of appreciation rather than for improving performance skill on its own account.

The exemplar segment of the curriculum displaces all survey courses in literature and the arts, as well as separate courses in art and music appreciation.

Although Broudy's ideas are not in accordance with the ideas of some, no one else has spelled out his views as clearly. The opposing view is that this approach dwells on the classical works so much that one does not learn to cope with the avant-garde. An alternative is to study contemporary works which are a part of one's everyday experiences and thus engage a person's interest so that the less familiar classical works will hold interest. The criticism is that, first, high school students will be bored by studying one work of art for a long period of time, and, second, one is given familiarity with only a few works of each period.

Perhaps the underlying drawback of Broudy's approach is that he assumes a good fine arts program in the elementary school. At the present time, fine arts programs differ considerably in quality. Often the arts are not taught at all, where teachers feel incompetent. If Broudy's assumption could be incorporated into the elementary school curriculum, Broudy's approach to the secondary school would follow quite naturally.

A complementary working paper was as follows.

Draft Working Paper

DO THE AESTHETICIANS SAY ANYTHING ABOUT TEACHING THE ARTS?

(Paper No. 2)

The problem to be solved by the following inquiry is to find where there is consensus as well as disagreement of opinion among aestheticians, specifically in the areas concerning school curriculum.

After studying the problem, one concludes that while much has been written concerning the definition of the aesthetic experience, the aesthetic object and aesthetic form, few recognized aestheticians have been concerned with the actual implementation of the aesthetic education curriculum, its outcomes at particular levels, and techniques or materials needed to achieve these outcomes. One of the few aestheticians who has spelled out his views in these areas is Professor Harry S. Broudy.

Gotshalk

In Gotshalk's book Art and the Social Order, written while he was Professor of Philosophy at the University of Illinois, his concerns are the aesthetic experience, its definition, the creative process, form, and functions of the work of art. However, while he too mentions little of curriculum, a good portion of his work deals with art criticism, art and social life, or the relationship of art to the society. Because of this great emphasis on art in society as the extra-aesthetic value of art, Professor Gotshalk has been misinterpreted as well as misunderstood. His total aim in Art and the Social Order is to show that the primary and most appropriate way to approach art is through its aesthetic qualities, but he also emphasizes that art occurs within a social context of which it is a part and with which it strongly interacts. While most aestheticians would agree to the statement that the most appropriate way to view art is through its aesthetic qualities, many would disagree as to the importance of the extra-aesthetic qualities of art as a factor in art criticism and appreciation.

In Chapter VIII, "Art Criticism," Gotshalk states,

> A philosophy of art implies a general theory of art criticism. By stating what fine art is, a philosophy of art implies what criticism of art should be about, if it is to be art criticism.

Gotshalk's philosophy of art, then, has implications for art criticism. It seems to follow that since the distinctive nature of fine art is the creation of art objects for aesthetic experience, art criticism should be concerned with the evaluation of objects created by artists as objects for aesthetic experience. He divides the task of judgment or evaluation into two primary phases.

1. The genetic phase, or a study of the factors that have shaped a work of art. This includes the subjective, psychological factors such as sensitivity, imagination, personality, taste, aims, the value system, and the particular experience of the artist; and also the objective environmental factors such as materials, physical milieu, traditional influences, social needs, and what is usually called the "cultural climate" of the creator.

2. The immanent phase, or the study of the major features within the work itself, i.e., materials, form, expression, and function, explained and described earlier in the book. This phase describes what is actually in the work of art without regard to its background.

Gotshalk cautions that both of these phases could become a study or individual project by itself; however, only when the two phases are linked together and used to aid the critic in making an evaluative judgment are they within the domain of art criticism. This brings us to the third phase.

3. Judgmental phase, or the actual rendering of a critical judgment through the use of the genetic and immanent phases. In this phase, the critic applies a set of general standards to a work that is known genetically and immanently.

Through these three phases, art criticism is the fullest possible appraisal of works of art as aesthetic objects according to a set of appropriate standards. This type of criticism only involves criticism of "art-in-its-distinctive-nature"; it must not be confused with criticism of "art-in-its-total-nature" or all the connections beyond the process of aesthetic perception, i.e., extra-aesthetic qualities. The standards to be used are those implied by a study of each of the four dimensions of a work of art examined in the preceding chapters of the book - materials, form, expression, and function. Each dimension is capable of possessing terminal values, and in relation to each other dimension, instrumental values.

As stated earlier, Gotshalk is not concerned with aesthetic education curricula, but here seems to be almost the first inclusion of the table of contents for such a curriculum. This means that in order to approach art in its most appropriate way, one must study the four dimensions which make up its aesthetic nature and which set the terminal values or general standards for judgment. Granted Gotshalk does not specifically spell out this point, but it does seem to follow. However, the study of these four dimensions in a work of art is only concerned with the distinctive nature of art--the aesthetic, not the extra-aesthetic.

Since a large part of Gotshalk's book is about the relation of art to the society, it also follows that a large part of the curriculum should involve art as it relates to the society.

In Chapter IX he states, "In a sense, criticism of art is a social agency that delineates the aesthetic values of works past and present so that these values are more clear and available in their precise stature in a literate society. It is a clarification--if not for the creator, then for others of the social group--of the levels of intrinsic perceptual experience opened up by particular artistic creations."

The duty of the critic then becomes much broader in scope. He is not judging just for himself, but for the "literate society." He is explicitly stating a segment of the refined cultural heritage. Since it is the duty of the school to transmit the refined cultural heritage, it must then include that segment worked out by art critics. To discuss this topic fully, Gotshalk now turns to the total ramification of fine art in human life. He discusses first the social importance of the distinctive nature of fine art, viz., its nature as the construction of objects for aesthetic experience, and second he discusses the social importance of the nonaesthetic aspects of fine art.

He gives two central values (the spiritual and the cultural) that flow from art as an aesthetic experience. The spiritual asset art possesses is simply that which has been treasured for many years and embedded in the term "art for art's sake." Gotshalk believes that art is an end in itself; it is one of the self-rewarding goods available to human energy.

The cultural or social asset of art comes about after the immediate spiritual good has been consumed. The specific contributions are that it can illuminate human characters, actions, and ideals, as well as give an endless variety of specific feelings. Contributions from other dimensions, especially from materials and forms, could be a new movement in painting which may change the taste of many people. Broad contributions of art as a social force are:

1. Developing capacities, the value range, and personality of the individual.

2. Fostering a sense of human dignity.

3. Providing a vision of human purpose in ideal embodiment that can serve as a guide for both personal and group life.

Before completing an account of the values of art to society, it is important to note the nonaesthetic functions of art. Gotshalk lists these as:

1. Recreational value.
2. Educational value.
3. Commercial value.
4. Value as an instrument of commemoration.
5. Historical value.
6. Medicinal value.

Frequently these values have been placed out of perspective in that they have sometimes been considered the sole value of the arts. There are two reasons, however, that these social values differ from the cultural and spiritual values.

1. There is no direct correlation between the fineness of art and these additional social values.

2. These social values can be obtained without regard to the aesthetic side of art.

For these reasons, Gotshalk is much concerned with keeping the social values of art in correct perspective. As he says, they are "additional" values and should not be substituted for the central or distinct values, as they often are in popular thought and superficial philosophical analysis.

Fine art in its total nature, then, possesses for a society a set of central values and a set of peripheral values. Most important are two questions which arise in Chapter X: "First, what would be the ideal or optimum realization of these values in a society? Second, what are the conditions required for the realization of this ideal?"

The optimum realization would be the achievement of a maximum of central values, together with the maximum realization of peripheral values, without becoming detrimental or causing conflict. However, the conditions necessary for the realization of that ideal should be the highest concern for educators, for under this rationale comes the justification for art education. Gotshalk believes there are two sets of necessary conditions, one pertaining to the artist, the second to the society. The success of an artist depends on his value attitude toward the difficulties of his time that allow him to be an agent of the spiritual, cultural, and nonaesthetic good. The conditions that concern the society are:

1. The society would be required to recognize the difficulties to the good confronting itself, and to have attained a unity of

belief enshrined in laws, customs, institutions, and social practices.

2. The society would be required to increase and multiply as far as harmonious with the general welfare and the extra-aesthetic occasions of art.

3. The society would be required to seek, rather than force, the cooperation of the artist.

4. The society would be required to stimulate alert, informed, and critical attention to the works of the artist. It would be necessary for it to recognize that these works must be widely seen and heard; that their value realization must be compared with the best value realizations in the arts and the best value insights of the society.

The schools are well justified, under the fourth condition especially, to take up the task of educating in the arts. In order for the arts to flourish the way Gotshalk intends, all people must be informed. Since the schools reach all, it should be their duty to assume this task. Gotshalk says, "And it would have to promote a program in art education, a training of people in the fullest and freest use of their perceptual powers, with a view to making the bounty of art as widely diffused as possible and as liberally appreciated as possible...."

This is the distinctive objective of the art or aesthetic education program. If one agrees with Gotshalk, the aesthetic education curriculum would have to contain elements of the aesthetic and extra-aesthetic. Both areas must be developed to understand and appreciate art in its total nature.

Croce

Since Bosanquet was one of the main critics of Benedetto Croce, it is only fitting that a review of some of Croce's ideas be presented from his essay, "Art as Intuition," in Rader's A Modern Book of Esthetics.

Croce believes that art as intuition denies that art is a physical fact, for a physical fact is a construct of the mind and does not possess reality. Art is real because it does not attempt to construct for the mind. Of course, this idea is rather abstract and has not garnered much agreement, but if it is at all true, the implications that follow are of importance to aesthetic education.

First, if art is merely intuition and not a physical fact, then art cannot be utilitarian. Intuition is theory while utilitarianism implies the opposite; therefore, art cannot be utilitarian. Also, since utilitarian acts aim at increasing pleasure and eliminating pain, then art has nothing to do with pleasure or pain.

Second, art cannot be a moral act. Croce says the practical or moral act may not necessarily be utilitarian or hedonistic, but it is never intuition insofar as intuition is theoretical. Further, moral acts arise out of "will." Art is not an act of will. The art image has no will; therefore, it cannot be morally praiseworthy or blameworthy.

Third, art cannot be educational. He finds no extra-aesthetic justification for art.

And finally, art cannot be conceptual knowledge since conceptual knowledge seeks the truth or falsity of things which art does not.

Croce is totally against the use of art as a means to obtaining extra-aesthetic ends, unlike Gotshalk, who believes the extra-aesthetic occasions of art to be a fact. For the latter, art is certainly educational, moral, and utilitarian. Bosanquet disagrees with Croce on the grounds that even though things are not complete without minds, minds are not complete without things. He says, there is a double process of creation and contemplation that is implied in the aesthetic attitude, and the two cannot be separated.

In report No. I, it is stated that, "Educationally, however, especially at the secondary level, there is only one solution to this problem: to rely on the experts in these fields...'Good' means what men who have devoted their professional lives to the study of these domains have agreed is good. Truth is simply consensus of the body of persons qualified to have expert opinions."

This idea, one of the main points in H. S. Broudy's position on aesthetic education, somewhat begs the question of whether there can be experts, consensus of expert opinion, and a standard of judgment in art as in other more academic or scientific areas of the school. David Hume in "Of the Standard of Taste," supports the position that there can be a standard of judgment or expert critical opinion in the field of art.

Hume

The general rules of art are founded only on experience and on observation of the common sentiments of human nature. Emotion accounts for our taste, but even though taste is in the mind, certain qualities in objects evoke sentiment. A critic must react to these qualities as well as use his intellectual faculties.

Although it would seem that men agree on the qualities that make something beautiful, when it comes to the particulars or the application of their general concepts there is much difference. Because of this Hume says that in order to judge universal beauty, there must be serenity of mind, a recollection of thought and due attention to the object, lest it become difficult to discern between form and sentiment.

There are certain general principles of approbation. That is, some particular forms or qualities of a structure are calculated to please. When there is uniformity of sentiment among men, we derive the idea of perfect beauty. But, Hume says, even though some objects are calculated by the mind to give pleasure, they do not invoke that pleasure in all.

The main cause, he believes, is lack of imagination. Once one has been shown the general principle and the way a particular case fits it, if his sentiment disagrees, then the fault is in him.

Further, Hume believes that no one can contemplate any work of art for any length of time without making comparisons. It is by comparison that we approve or blame, that is, come to a critical judgment. Every work of art has a purpose or an end to be gained. Its duty is to persuade. Part of judgment is to ascertain how well it meets its goal.

Although the general principles are the same in all men, few are able to judge by their own sentiment. If we are clouded by prejudices, it is obvious we cannot perform such a task. Hume believes that there can be critics who judge according to a standard taste, but there are many who cannot. Consequently, he gives several prerequisites to judging. Critics must:

1. Have a delicacy of imagination.
2. Have practice.
3. Make comparisons.
4. Be free of prejudices.
5. Have good sense.

Dewey

John Dewey in Art as Experience has a somewhat different idea of criticism. He believes that criticism should not be a process of acquittal or condemnation, appraisal or blame, but rather be a controlled inquiry and analysis into the nature of the work of art. This type of judgment demands a very sensitive insight that Dewey feels is native. He believes, as Hume, that standards, prescriptions, and rules are general ones to be applied to particular individual incidents. The important difference between the two views is that Dewey says the matter of aesthetic criticism is determined by the quality of firsthand perception; therefore, obtuseness in perception can never be made good by any amount of learning, however extensive, nor any command of abstract theory, however correct.

Dewey's ideas on criticism, although different from most who feel criticism implies a comparative judgment of approbation or blame, seem quite consistent with his whole outlook on art or aesthetics.

In this particular book, practically nothing is mentioned concerning the role or place of education as it relates to art. Nothing is said about what a course of art education should entail or what a person should know after having a certain type of aesthetic education. The reason for this is that Dewey does not believe that the aesthetic experience is something distinctly different or complete in itself. He feels that art should be an integrated part of the society, not something that stands on its own or something that belongs in museums. He feels art is a part of a larger unified whole experience that is unique only in its possession of highly ordered rhythmic movement toward consummation. For him there is no such thing as an aesthetic experience; there is only an aesthetic quality to experience. Experience becomes aesthetic as it is interrelated and unified into a whole experience embodying conflict and resolution.

Dewey is, therefore, not concerned at all with a specific aesthetic education program. He sees the aesthetic quality of experience as a way of life to be learned that will permeate all experience.

McMurray

In an interview with Professor Foster McMurray, also a pragmatist, some of these same ideas were brought out. Throughout the interview with Dr. McMurray, many of the key questions puzzling those concerned with aesthetic education were raised. These questions were answered from the point of view expounded by McMurray, but were prefaced with the statement that although he is very interested in aesthetic education, he had not yet worked out a sound position on the issues; he felt he would do so in the future. Nevertheless, many of the points he mentioned were specific and well supported.

One of the first questions raised was the nature of the aesthetic experience. Like most aestheticians, McMurray felt that the aesthetic experience was not an immediate act of perception. That is, one could not have an aesthetic experience upon first encounter with that art object.

Unlike the child, whom he felt naturally perceived things in an aesthetic manner, the adult must cultivate deliberate attention to art objects. For McMurray, aesthetic activity was more than anything else sensory activity, and this sensual perception is possible only because the quality that makes an object a true work of art is really within the object (unlike the position of J. O. Urmson who says there is no specific class called art objects). The second main issue raised with McMurray was just how the school could help to cultivate the aesthetic way of perceiving art objects. First mentioned were two ways that he felt could not achieve the ends stated:

1. The idea that technical analysis taught in the school would bring about the aesthetic perception of art. McMurray was totally against this position. For him, technical analysis in conjunction with performance has nothing to do with sensory perception and can only be justified in those cases where it would "change the perception of the beholder."

2. The idea that the way to teach perception of art is to teach the ways of the critic, that is, attending to an art object in the same manner as the critic does. McMurray felt this method was unreliable and unnecessary. He stated that the critics are unable to agree on methods and judgments especially when encountering new works of art, which in itself indicates the

unreliability of their techniques. To counteract arguments that critics do agree on the "classics," he gave the example of how critics have proclaimed counterfeit paintings as great works of art, but as soon as the fake is discovered, they change their position as to its value. He continued further to relate how the school would obtain these objectives.

The way the school can obtain the outcomes of aesthetic education is not through any type of specific training in art education, but rather through a very different and broad type of education that would permeate all facets of school experience. The school would have the overwhelming task of teaching students to view the world in a sensory way. The students would be given a kind of sense reeducation so that he would become more "sensitive" to the world around him, better able to perceive through his senses. Having developed the habit of keen sensory perception, the student could attend to art objects in the same way. He would inevitably have heightened aesthetic experiences from art objects because of the intrinsic sensory qualities of good art.

Reactions to Draft Working Papers Nos. 1 and 2

Perhaps the best stated challenge to Broudy's views is found in "Shaping the Emotions: The Sources of Standards for Aesthetic Education," by Donald Arnstine in the Journal of Aesthetic Education, Spring, 1966.

Where education of the emotions is ignored in schools, one finds adults with undisciplined emotions, characterized either by suppression or lack of control. Aesthetic education is important in educating emotions for control by appropriate cues. This can be done by discovering the emotional dimensions of world events and applying the use of appropriate cues. Looking at aesthetic education in this way is to say that its primary concern is to cultivate emotional maturity.

In order to have aesthetic education, standards must be established by which the curriculum can be guided. The assumption is made that the aims of general education and aesthetic education should be consistent. Arnstine cites aims for general education as follows:

1. Informing or enriching the present experience of learners such that their future experience can be better understood, more deliberately chosen, and better controlled, with an end to its being more personally and socially satisfying (p. 49).
2. It would be hoped that such an education (as indicated in No. 1) would perpetuate the kind of society broadly called "democratic," that is, a society in which institutions and values are such as to maintain a maximum of freedom from arbitrary restrictions for individual self-determination. The more specific changes made in the present experience of learners that could be expected to fulfill the above-mentioned general aims of education are:
    a. Make deliberate selections from possible experiences in order to extend the range of learners' present experiences in ways not available to them out of school.

b. Illuminate those experiences by showing the ways in which such complexes of experiences can be conceptualized (p. 49).

When an individual is undergoing a terminal experience marked by the appearance of affect cued by his perception of a formal pattern within the occasion for that experience, then his experience may be described as aesthetic.

Using the above meaning for aesthetic experience, we may then say that any object or event that elicits such experience shall be regarded as an "aesthetic cue."

To take deliberately constructed works of art as the only kind of aesthetic cue is to rarefy aesthetic experience and isolate it from the rest of experience with which it is in fact continuous.

Broadly speaking, standards must be available so that learners can be afforded experiences that have aesthetic quality and at the same time are educative. If this is possible, aesthetic education will broaden the range of experiences which can be aesthetically apprehended by learners and will illuminate the content of experience, not so much through the elaboration of cognitive understandings as through the heightening and refinement of sensitivity to the emotional qualities of experience.

I. The first source of standards: the learner.

Regardless of the educator's specifically aesthetic standards, his choices--in order to fulfill the aims of aesthetic education mentioned earlier--must be governed by the sort of aesthetic experience that the learners with whom he happens to be dealing are capable of achieving now.

The specific task is to find out what kinds of experiences have an aesthetic impact on these learners now in order to determine what will have both aesthetic and educative value for them.

II. The second source of standards: the aesthetic cue.

Value standards for aesthetic education must be sought in whatever elicits aesthetic experience, as well as in the learner. Aesthetic standards--that is, standards found in the aesthetic cue--have their source in two analytically distinguishable dimensions of the cue: its form and its sign content.

Form. Form is the ordered relations of the nonrepresentative elements or sensuous materials out of which a given cue for experience is made. If form is perceived in the cue for experience that is terminal, then that experience is aesthetic. There is no special and distinguishable class of entities in which form is somehow "contained." Any entity, at least as it is perceived in relation to some context or ground, may be characterized as being composed of something related to something else. To the extent that an observer is aware of such relations, he may be said to be perceiving form. The relations constituting any entity may be perceived aesthetically--that is, may be said to exhibit, for that observer, form. In painting, form may be shapes, hue, color; in basketball, individual movements and the changing collective patterns made by the players; in music, time intervals between melodic and harmonic patterns; in a junkyard, spatial relations, colors, textures.

The likelihood of someone's being aware of form depends upon at least two conditions: first, the extent to which he is able to apprehend experience terminally, and second, the extent to which the relations within a given cue for experience more or less easily lend themselves to being apprehended aesthetically. One whose perception is dulled, or who is wholly instrumentally involved in experience, is not likely to perceive form. In general, the more the experience is terminal, the greater the likelihood for perceiving form. If the observations are reasonable, it should then be necessary only to elaborate the second of the above-mentioned conditions: the potentiality, within the relations of experiential cues, for the perception of form. Such an elaboration will also have direct relevance to choices made by educators.

Music will be said to have form when its pattern of notes arouses affect by activating expectations, inhibiting them, and then finally resolving them.

Judgments about whether the form was "good" or not are judgments about the manner in which affect was aroused in a given listener. Thus, in making judgments we seek to find out what kind of expectation was cued, what means were used to delay its resolution, how long the delay was, and how the resolution was related to the original cue for the expectation. "Good" form can be identified through the interactions of experienced listeners and certain sets of note patterns.

A connoisseur could be recognized by his "degree of sensitivity" to what constitutes consistency vs. inconsistency in the art work, derived from given or implied postulates. A more discriminating connoisseur, then, "ought to be able to select the one continuation which is a stylistically consistent extrapolation from the part of a musical composition which he has already heard, and to discriminate it from extrapolations which are inconsistent with that prior part." In short, we should be identifying connoisseurs by way of testing the expectations of listeners (p. 59).

Content. Many aesthetic cues may be said to have two focuses for an affective response: first, the sensuously related elements, and second, the extra formal evocations which themselves carry for each beholder affective value.

If there are in fact aesthetic cues in which may be found these two focuses for affective response, then it should be clear that a cue that has been judged as having good form will have an especially strong emotional impact if it contains reflexive signs whose own affective value reinforces and is reinforced by that form.

If the experience of sign content makes up at least a part of some aesthetic experiences, then the choice of such content can serve as another source of standards for aesthetic education.

Sign content considered as a source of standards, far from being an illegitimate smuggling of extra-aesthetic criteria, lends emphasis to the recommendation that aesthetic education serve the ends of general education by heightening and refining sensitivity to the qualities of experience. At the same time, criteria for aesthetic education become relevant to the development of emotional maturity. Some experiences are more significant for human living than others, and to present such experiences aesthetically is to heighten that significance through a direct impact on the emotions.

Aesthetic education is thus ultimately trivial if it tends to equate the aesthetic with the decorative or the merely formal, and, as is so often the result, puts major emphasis on the virtues of tasteful consumership.

Death of a Salesman

It is true that, as the play is treated in the classroom, the experience of it does not remain aesthetic but becomes increasingly cognitive. But since cognitive and dispositional outcomes were the object of teaching in the first place, it would be more accurate to speak of such classroom use of the play as an appropriate transformation of aesthetic experience.

It is simply that the play cannot properly be apprehended aesthetically without cognitive understanding of some kind.

Summary

Aesthetic experience is nothing if not emotional and is no less direct and immediate. The sources for finding standards upon which aesthetic education can be based have been located both in the experience of learners and in the nature of cues themselves. The aesthetic cue has two dimensions: (1) Formal characteristics and (2) sign content aspects.

Since not only works of art but any cue for any sort of experience may have form, and this may function as an aesthetic cue, it is clear that these considerations of form apply equally for the teaching of any sort of subject in any school.

Sign content encompasses all of the nonformal significance of the cue.

Aesthetic education engages the emotions by throwing a highlight on the qualitative immediacy of the human predicament. Learners may be motivated to seek intelligent ways of dealing with it.

Draft Working Paper

DO THE AESTHETICIANS SAY ANYTHING ABOUT TEACHING THE ARTS?
(PAPER NO. 3)

All Men Naturally Desire to Know--Aristotle

If the above statement were completely true educators would not find it necessary to spend much time and effort worrying about how learning takes place or what the relationship of subject to learner is. However, there are many facets to the problem of knowing, learning, and teaching. This paper will deal with one small part of a problem in the area of education: the problem of developing a curriculum for elementary or junior high school students in the area of aesthetics.

This is a more difficult task than it may at first seem. At this time there are few well-planned programs in the combined arts; few school systems are willing to allow the time for such a program; and few teachers are well equipped and prepared to teach such courses. Little research has been done on the material necessary to create a course in aesthetics, and one has no set way of measuring accurately this type of knowledge or how it can best be taught in a school situation.

The purpose in planning a curriculum in aesthetics is to decide upon and gather teachable material for a combined arts course, geared to the age and comprehension ability of the learner, and to determine the necessary preparation of the teacher.

All of the sequence will be controlled by aesthetic principles and learning principles. Presentation and classroom control will, of course, be left to the individual instructor.

There are three basic considerations with which the researcher in curriculum planning is faced. These are:

1. Definition and understanding of the field...what is aesthetics; what is the goal of teaching aesthetics?
2. Knowledge of the learner...what is the sixth-grade student like; emotional readiness, mental readiness, interest, and motivation?
3. How the above two can be brought together?

The nature of this problem involves not only the knowledge and application of educational psychology, but the ideas of educational philosophy and social philosophy as well.

Aesthetic education is that type of program in art in which one is taught to develop his individual ability to deal independently with art forms and to make intelligent decisions, value judgments, and discriminations based on culturally evolved and critically examined standards. This does not mean the development of a mere knowledge of great works or the development of a professional artist. The primary purpose is to develop within the individual an authentic appreciation and intelligent understanding of the art form.

This approach is relatively new. Until now, most school time in this area has been devoted to performance in the art, with only an occasional appreciation course. That is, time has been spent in playing a musical instrument or painting a picture, activities which do not necessarily furnish deeper understanding of the art form. Aesthetic education is assumed to be good for all students, and it is felt that the student so educated will be able to deal intelligently on his own with art objects. This may be called simply a greater appreciation of the working qualities which make up a work of art--its technical, formal, and expressive elements.

There is a difference between art and artistic or aesthetic study. Aesthetic study is the verbalization of art, the study and analysis of what has been done. Artistic creation involves an action between the artist and the material he is working with. There is a question as to whether the results of this creation can ever be fully understood unless the perceiver has in some way worked with the materials and thought out the activity for himself. It is not enough to talk about works of art for complete comprehension of the aesthetics of that form. If one can understand art by verbalization one could rely on an art history course--a very neat, teachable unit, and dispense with new thinking in the area. However, each material, each combination of art elements, and artist's work has its own expressive quality, and the adolescent learner cannot learn this by simply being told so. Nor can one expect to teach principles in a single art discipline and expect automatic transfer to other art forms. The principles differ in importance and subtlety from one art form to another.

Knowledge of the learner was the second important consideration in planning a curriculum. Such knowledge includes maturational readiness, mental readiness, motivational level, and aims of the learner.

Optimum learning takes place when the learner is mentally and physically ready, when in practicing that which he is learning he will find a satisfactory experience. The more the person participates in the learning activity (the longer he is involved with art) the better he will understand its principles. This experience if reinforced successfully is a type of conditioning.

The junior high school child as a learner is ready to understand in depth the technical and formal aspects of the arts. He often has a beginning knowledge of materials and some experience with art from his elementary school days. The adolescent's mental attitude is at a point of inquiry into the world around him. Information which would satisfy this questioning would be of great value. He has some background into knowledge of places and things and would be able to make use of generalization of knowledge to a new learning experience.

Readiness implies that there is a physical, mental ability present which would enable the person to learn. It does not imply that there is a desire to learn. The actual occurrence of learning at the time of readiness is largely a matter of motivation.

Motivation is the desire to learn. Other names for it are wants, drives, wishes, and needs, all of which are directed toward a goal. A motive may also be defined as anything that initiates, sustains, and directs an activity. An important consideration in planning subject matter is to gear the subject to the understanding of the learner, show him the need on his part to learn, and motivate him to do so. Although this is largely a specific problem for the individual classroom teacher it has import in placing understandable material for the learner in the hands of the instructor. In art we run the risk of imposing adult standards and interests upon the student, rather than relating material to the world and interest of the age group being taught. There may be many works of art which are truly great, but they may not be ones which would appeal to the senses and understanding of the child. The child may not have the background for comprehension of the work. The School of Athens fresco by Raphael is a masterwork, but this does not mean that it is the example to use for a deeper understanding of art. Many other works that may even be of lesser monumentality may be of more interest and excite the learner to a greater desire to learn.

The adolescent is concerned with the exploration of the world around him. He is leaving primary groups and his few neighborhood blocks and is widening his perspective. This may be an important interest arouser for art, as art is an expression of people in the world. A study in the principles of architecture and how they relate to the buildings around the learner may open avenues to talking about this world in relationship to the past, and from there a study in ancient architecture, museum trips, drawing problems, and so on.

There are a few basic learning theories which can easily be applied to the arts.

Reaction takes place after there has been stimulation of either internal or external nature. One must relate experiences with each other--a response involves association. Associational learning or bond learning uses as its medium words and concepts that are mostly abstract in form. This type of learning involves the association of words and facts from other areas of experience. Art taught in its pure form can and should be related to the world around the learner and a transfer of the organization and expression of one work should help with an enlarged or modified idea of a new work. Again, there are many problems which individual teachers must work out so that the child will make associations which are meaningful and effective.

Another learning theory is Gestalt theory. This idea emphasizes the total situation or picture rather than separate ideas or situations. Learning is part of an experience or series of experiences having a definite pattern, and, therefore, meanings cannot exist in isolation. This is important in the conceptualization of what art is, why we have art, what it has meant to the world, what it means to the artist, and what it means to the student. We cannot be interested in simply giving an "experience" which is separated from a whole body of knowledge, as has been done in the art field with the simple experiencing of materials rather than application to the whole field of art.

Ideas must be spaced so that they will have time to sink in. When all the ideas present a clear picture, learning has taken place. Refining and pulling the pieces together is part of the process of learning.

Individual aims of the learner will have to be met by individual teachers. In general, we know that the adolescent is exploring--exploring himself, the world, his relationship to the world. It is a time of awkwardness, self-awareness, and introspection. An art program should be geared to gainfully use these psychological changes from childhood. The arts are life. They are concerned with the very core and nerve of feeling and emotion. They show how people are and what the world is like. They can enhance our inquiry into life by supplying various answers to a life model. The child should see the relationship of arts and life. The artist sets great examples and forms wordless feelings. It is important that the child of elementary or junior high school age begin to understand the universality of art, the far-reaching effect art has, and the emotional significance of the art form.

The art curriculum should supply the need of the adolescent to express his ideas and explore the possibilities of himself as creator and thinker. The principles which guide the great artists relate to his own work and expression. Art can and must be related to the world of the learner.

Approaches are left to the ingenuity of the individual teacher who should be a knowledgeable person in the arts. The approaches should be multiple, varied, and interesting--appealing to many senses of the learner within the context of the planned program.

Data are not available to indicate the key works of art that would be pedagogically essential. It must therefore be determined which key works, e.g., works that summate important historical trends or works that bridge particular movements, can be combined from given periods or styles into a profitable learning situation.

Sample Additional Projects

A great number of small, one-unit projects were undertaken at this time and are too extensive and numerous to give details on each. For example, members of the art faculty at the University loaned works of art (paintings, sculptures, mosaics, and so on) to the school for semipermanent display. Students were taken on tours, were given a chance to manipulate art objects, were given instruction in the vocabulary of the artist and the way in which the artist works. Examinations were also given.

The School of Athens by Raphael was selected as an initial attempt to teach an exemplar in art education. A major-sized reproduction was purchased for use in the classroom and prints for each student procured. The Villa Conti was selected as the architecture exemplar and a model built for use in the classroom. Beethoven's Piano Concerto Number 5 in C Minor was the music exemplar. These exemplars were used for teaching elements and concepts, as well as the aesthetic and appreciative aspects. More details of these trials are given in other sections of this report. This was valuable as problems of the exemplar approach were identified and lesson plans revised accordingly.

At the same time, several staff members felt that other approaches to aesthetic education should be explored. One idea, current in industry and defense, was game theory. The concern in the project was one of value judgments and decision making; thus game theory seemed to be applicable. A variety of games were purchased and the four general types identified. Initially, a game in architecture was constructed. It is presented below.

Game No. I

This structured, educational game incorporates the principle of opposing cultural values. In particular, certain aesthetic values which can and do affect the physical environment of our culture will be pitted against other practical, nonaesthetic values. Questions of saving money by individual or political action, or spending individual or political monies on items which either do not directly contribute to the aesthetic value of property, or produce situations negating the aesthetic value of property are the crucial factors in the game.

Decision situations are produced by the chances which arise in the playing of the game. These chances give the player a set of choices; once the choice has been made, another set of cards comes into play which givesthe player the results of his choice. In the play of the game, students "draw a card" which gives them something, either free money, or a chance to save money on public tax bills, or bond issues, or school referendums. This opportunity puts them in the position of making a choice based on the implicit values in the situation. The choice leads to results which give students directions for making physical environmental changes. The values involved are reflected in the types of immediate physical changes worked by the game on the visible game environment. The results thus produce decided improvements or decided depreciations in the appearance of houses, streets, yards, parks, etc.

The game has thus the goal of making tangible and visible the results of value patterns in choice making. Aesthetically desirable choices will produce very notable and harmonious changes in the game environment. Aesthetically undesirable choices will produce undesirable changes in the game. The game can be, moreover, extended to include, beyond neighborhood and community environments, individual home environments, the planning of interiors, the buying and placement of furniture, and the planning of landscapes.

As soon as a plan had been designed for the playing of the game and decisions made as to just what the cards will offer and produce as results, consultation with an industrial design expert was conducted.

Housing choices and buildings, public and private, as well as the landscape pieces, were made as exciting and imaginative as possible. The pieces included everything from slum tenement types of houses and apartments to modern design; they included everything from grey, dumpy school houses and mass-planned development housing to the most novel structures. Some imagination was built into the spectrum of possibilities which was suggested implicitly by the game pieces themselves. The game does not reflect only current economic and social problems. There was an open choice in design possibilities, yet directing attention in the game to the values involved in choices which can effect the environment. The game is found in the Architecture Appendix.

XXXX

Based on the success of some of the trial lessons and influenced by the differences in opinion among the staff members as to the feasibility of Professor Broudy's approach, project personnel were given license to freely explore other teaching strategies. Examples of this are given elsewhere. One additional paper was written in an effort to relate Broudy's ideas with other philosophies in aesthetic education and to more fully convince the staff of the worth of Broudy's ideas.

Paper Explaining Further Some Ideas of Professor Harry Broudy

RELATIONSHIPS BETWEEN AESTHETICS AND CULTURE

In "Aesthetic Education in the Secondary School," Professor Harry S. Broudy raises some interesting issues concerning training in aesthetic perception in the secondary program. In arguing for the necessity of such training in the schools, Broudy first states that there is distinctive worth for everyone in such a study of the arts.

"Perhaps the most important fact," he says, "in arguing for the importance of aesthetic experience and education is that a culture's whole way of life is shaped by the value models it adopts for imitation." Each epoch, then, produces its own image-formulae for success and failure, for happiness and tragedy, for good and for evil. Broudy's preference is for an education which would teach appreciation of the best aesthetic models. Yet, the nature of aesthetic sensibility itself, as it functions in human decision and action, contemporary and historical, ought to be a logical part of the school curriculum. The general fact underlying connoisseurship is that a great deal of what goes on in education, and in society in general, develops direction and tendency from this sensibility. This is not to say that we should have no concern for educating sensibilities, for more finely attuning them to subtler appreciations; rather, before we can lift the general level of taste, we need to sharpen the awareness of students that the aesthetic impulse itself is a basic motive in human society. The role of aesthetic impulse in man should be a central cognitive area of study for a general aesthetics course.

"The curriculum must include materials which explore the manner in which cultural images derive from the arts, in which they feed cultural formulae and reinforce them, how they use them, even exploit them. The problem--for me a genuinely exciting one--becomes how to induce through the materials the relationships between cultural values and artistic images; to observe when the arts invent, and when the arts continue, to use cliché images with which values are associated stereotypically."

Life influences art, and if nature does not learn how to make sunsets from Turner, men have at least learned to selectively appreciate and to react to what Turner saw in them.

In passing, Broudy suggests a rather intriguing set of materials for exploration.

> ...it is from the movies and magazines, from best sellers and television programs, we learn the success models for life. It would be hard to overestimate, for example, the potency of the Horatio Alger stories on a generation of American boys, or the novels of Fitzgerald and Sinclair Lewis, or the popular music of every decade, or of Westerns in the movies and on television....The popular arts train us to use and comprehend the standard forms of the most common feelings in the fashions of the day. That there are fashions anyone can prove by watching a movie of a few decades ago. Theda Bara's amorous gestures amuse us now; 'amusement' does not describe the emotions they inspired in the 20's.

Broudy goes on to state: "That values are affected by the arts is beyond question. The question is by what arts should they be affected." In the project, it was necessary to mark a strong hiatus between the first sentence and the second. It is possible, even desirable, to effect change in what students appreciate in the arts. But this may be impossible without prior, more fundamental work.

A course was needed that would explore and document the ways in which values are generally affected by the arts. If students discovered, through such figures as Theda Bara, that numerous cultural images derived from the arts no longer produce the responses they once produced, good. This kind of cultural shift is not to be avoided in the course but to be studied.

Finally, after the role of aesthetic response in value formation has been established, one should find students questioning how it is that some art-fashions and image-connections fade from fashion (a way of defining fashion itself, certainly) and some do not. Whether this distinction is dignified with the adjective better or not, is unimportant. Ultimately, students may feel that there are elements of greater worth in the more permanent art and imagery. To bring a class to such an awareness of the value of values would be no mean achievement, one certainly not possible before the general relationship between art and culture is clarified. For that, general awareness must precede any arts "appreciation" approach; the aesthetic basis of human life and human activity must be firmly established before any particular heightening of appreciation comes into question.

The distinction between serious and popular art can and should be made. But it should arise naturally in the discussion of the arts which are exhibited. Popular art is easy to enjoy. Why, it should be asked, does it "already fit the perceptual, conceptual, and imaginative expectations of the consumer?" Familiarity prevents bafflement.

In serious art, the artist creates an object that has artistic merit because it gives aesthetic satisfaction, beyond anything else. It would seem that there is then less connection between this kind of art and cultural significance. Popular art, on the other hand, while it may be aesthetically satisfying, has other reasons for its existence. The problem with serious art is that, because of its thematic and technical complexity, it is not easy to enter; it reflects a way of perceiving the world that is not simple. Not that the complex is always rich and worthwhile, but the rich and worthwhile is usually complex.

Broudy cannot see wasting curricular time on popular art. As material for a study of the aesthetic as it functions in the cultural life of a people, Broudy's raison d'etre is induction into connoisseurship. Every man is in a sense his own connoisseur. Before one lifts the level of taste, one must discover how much the principle of taste guides all men in all their endeavors, and in what ways it does so.

XXXX

The extensive trial of materials and circulation of working papers continued throughout the 1966-67 school year. Integrating the arts was proving somewhat more difficult with the elementary and junior high school students than anticipated and subsequently a course, to try new approaches, was introduced for high school students, entitled Fine Arts I. The course considered topics such as the development of working definitions of art, the aesthetic impulse, aesthetic response, the place of art in society, and a rather thorough comparison among the several arts: painting, sculpture, architecture, literature, music, and the applied arts. Integration was attempted by use of such general topics as subject, function, medium, structure (organizational form), style, and the application of critical judgments to the arts. Many of these trials followed procedures outlined by Professor Beberman in developing new mathematics concepts. Instructors went into the classroom with an idea they were anxious to try. The second day's materials were developed on the basis of responses from the first day.

Another trial method was the organization of classes of eight to ten students to run for varying lengths of time from one day to six weeks. This gave instructors an opportunity to try out ideas.

Concurrent with the small unit work was the problem of objectives--just what should one know at the age of 12? What could be taught in the project considering the present background of students? As a partial answer, suggestions for an eight-year program were developed.

THE EIGHT-YEAR ALLIED ARTS PROGRAM

Need for the arts. Studying the arts fulfills a variety of needs for various students at various stages of intellectual, emotional, and social development. The most cursory glance at recent anthologies of readings in the philosophy of art (e.g., Melvin Rader: A Modern Book of Esthetics, third edition, 1960) demonstrates that art is defined in numerous viable ways and is considered to have many uses. Indeed, scholars such as Morris Weitz feel that the definition of art should remain open-ended and continually subject to evaluation.

The value of art for various groups of people in any given century varies. Seemingly, each era in human history (if such can be distinguished) is characterized by certain basic assumptions (Zeitgeist) and peculiar problems. For some primitive tribes, the ceremonial or ritual aspects of art are primary. For others, the recreational, escape value of art is uppermost. For the citizen of the United States living his mature life in the 1980's, '90's, and the early twenty-first century, other values will be of central significance. It is this latter group of people for whom this program is being constructed.

Problems of the time. The circumstances in which this group of people will find themselves will dictate their use of art. The major concerns of the late twentieth century can be imagined by extrapolation from present issues. They will include the following:

1. Rapprochement among East, West, and Africa.
2. Increased specialization in all fields of endeavor with the resultant feelings of alienation and lack of completeness.

Nonwestern studies. In order that the student be prepared for the inevitable influx of Eastern and African cultural concomitants, the entire allied arts program must place an emphasis on nonwestern arts. The use of nonwestern materials should operate on the lesson plan level even in the earliest grades. Although students should develop an intense feeling that their Western tradition is valuable, this should not overshadow the acquisition of a view of human development as a worldwide process.

Alienation and the rage for order. The arts and humanities must play a major role in the solution of the alienation problem. Man's stock of knowledge expands, and necessary, desirable specialities result. However, the achievements of certain liberally educated individuals in the Renaissance demonstrated the value of becoming a "universal man." The vast increase in knowledge makes the achievement of this desirable status far more difficult for twentieth century man, although he is aided by the more rapid transmission of information. Among the major causes of alienation are:

1. Each person performs only one aspect of larger tasks and rarely creates even one major aspect of his environment. Even the objects in the home that surround him are made by someone else.

2. Few people are able to grasp what their contemporaries in other fields are thinking about. Most of the intellectual world is closed to them. Doctor, lawyer, artist--all are denied the thrill that comes from being involved in all of the major issues of the day.

Therefore it is desirable that the allied arts program, whatever its final form, include a complete survey of the arts. This entails the compilation of an annotated bibliography, a list of works presently considered masterpieces in each field, and the inclusion of all major methods and activities in each discipline. Only then can the need for order and completeness be satisfied and the feelings of isolation minimized. Students obviously cannot deal with all of the works suggested, but should, at least, have a picture of the whole domain of the arts.

The ideal school of the 1990's. The eight-year allied arts program (grades 5-12) under consideration must, of necessity, be articulated with the preceding and succeeding years of study. Some psychologists maintain that the first four years of primary school constitute a noticeably separate field of endeavor. In these years, the student is primarily performance oriented in each of the arts. By the fifth grade (age 10), he is able to place greater concentration upon the intellectual skills which will form a major portion of the eight-year program.

At the other end, it is hoped that the final product of the program will have at least the knowledge equivalence of current college appreciation courses. The colleges should then be able to eliminate such courses from their curricula.

We must continually have in mind a vision of a utopian educational system and assume that by the 1990's, when our program is in operation, some progress toward the ideal will have been made. Our program should be planned, as much as possible, for the avant-garde schools of that day. They will probably be ungraded at all levels with extraordinary resource centers at their disposal. The competent allied arts or humanities teacher will exist in greater numbers than at present. The twentieth century obsession with relationships will, after the customary cultural lag, have made definitive inroads into the curriculum. Subject-matter distinctions will be blurred. Students will continually attempt to interrelate their studies and will be aided by all the benefits of flexible administrative procedures. The entire community will have become an educational resource. Students will spend time working in the observatories, hospitals, law firms, newspapers, and libraries of the community. The school itself will be among the most attractive places in the community, remaining open for longer hours and for most days of the year.

In order to provide the knowledge necessary to the universal man of the 1990's, schools will probably have to schedule longer hours. The pressures upon students in such a Spartan curriculum can be minimized by flexibility within the school day and by the methods of presentation of the subjects themselves. Good students already spend their day from early morning until late evening in pursuing education. The gap between schoolwork and homework should be obliterated. The longer time spent at the school itself should be compensated for by a great reduction in homework. Most study and research can be carried on in the school or in the community.

The problems for society which these suggestions create might seem prohibitive. Industries which require students for after-school jobs may suffer and perhaps family life will be adversely affected. These problems diminish if the community at large becomes more completely associated with the school. Industries affected should attempt to take part in the educative process. Members of the family will be able to utilize the resources of schools in the evenings.

The place of allied arts in the school program. Students concern themselves with three basic problems:

1. What is the nature of man?
2. What are the relationships between men?
3. What is the nature of the external world?

The arts concern themselves with the first question; the social sciences, language, and history with the second; the sciences and mathematics with the third. The categories are not mutually exclusive.

Integration of subject matter. Interrelationship of disciplines may be a reality in the school of the 1990's. This approach to education achieves several things:

1. Permits subject-matter areas to reinforce one another. This diminishes the naivete and myopia that come from seeing only parts rather than wholes.
2. Provides for variety in the school day. For example, the interjection of history into a particularly demanding scientific investigation can change the pace of activity.
3. Encourages the spirit of research by exhibiting the complexity of problems.

Ways must be found to integrate history, philosophy, science, and the allied arts. This is not imperative at every moment but is certainly desirable when general questions are being considered, for example, matters of artistic style. The resultant mixture would be true "humanities" education. Humanities study consists precisely in the process of such integrations. There is no isolated humanities curriculum. Humanities is a process.

The ideal final product of the allied arts program. This statement is equivalent to a listing of objectives or final outcomes for the eight-year course of study.

1. The student should know all of the major materials in the arts and have worked with many of them. For example, he should have painted in various media, worked in such crafts as ceramics, worked with a blueprint and an urban design, composed music in some twentieth century idiom, performed his own or others' music in a group, choreographed and participated in dance, worked in photography and helped make a short film, and written poetry and short stories.
2. The student should be able to outline, however sketchily, the history of the arts in the West and in nonwestern cultures. This chronological awareness yearns for the supplement of the pure history curriculum and must be done in connection with it. The intensive study of Greek art and literature, for example, is partially meaningless until Greek history is included. The student should go beyond the mere memorization of stylistic cliches. Many of our assumptions about a style are invalidated by research.
3. The student should be able to analyze in great detail a selected body of works. Many of these should be masterworks or exemplars as they have been called. However, the critical abilities that develop should be able to encompass all works in all styles--a lifetime process to be sure. But this suggests that many mediocre works of art may be included with profit insofar as they aid in developing the ability to criticize. The bad works which constitute at least 90 percent of the production of any age can hardly be ignored. Understanding the development of a composer or a style is unthinkable without knowing the lesser works as well as the masterpieces. The masterpieces are usually more complex than the lesser works and appeal to us because of the triumph over a complex task. For this reason, they are difficult to comprehend in their numerous aspects and should not constitute the entire curriculum. When viewed alongside a selection of lesser works, they will seem even greater in achievement.
4. The student should know in detail the work of several artists. Such a proposal is related to objective number 3 because it emphasizes in-depth study. There are certain concepts and attitudes toward analysis and history which one gains only when he understands one art or one aspect of an art extremely well. Those abilities can be gained in no other way; there are no shortcuts. The ability to judge and separate good works from lesser works grows from depth study as well as from breadth experience.

Psychology of age levels. In order to determine the best means for achieving the stated outcomes, the psychological characteristics of students at the various age levels must be considered. Interest in the classroom can be held only when the subject matter is geared to the peculiar requirements of the age level. No amount of subject-matter organization permits the teacher to violate principles of child and adolescent psychology. Certainly there are some constants among motivating factors, for example, novelty and contrast. Subjects themselves often suggest certain logical modes of organization. Therefore, it is possible to proceed in designing a curriculum before the results of psychological investigation are complete. However, the psychological findings will be necessary for the "final" orderings.

Methods of approach. A judicious mixture of teaching methods will be necessary in presenting the arts. It is worth keeping in mind that there are two basic ways of looking at an art work--phenomenologically and chronologically. The work may be seen in itself or in relation to other events. Some contemporary artists feel that the boundaries of a work of art should not be fixed, but they often violate the integrity of choice.

Three stages of approach to a phenomenon may be distinguished.

1. Description. The most elementary process of simply pointing out clearly recognizable features of the work, for example, "It is in binary form" or "It is scored for such-and-such instruments."
2. Analysis. Discussion of the function and interrelationships of parts; trying to recreate the work, perhaps even seeing more than the composer might have.
3. Criticism. Evaluating the work in terms of success in unifying form and content, "Is it an integrated whole?" "Could better substitution be made for some of its parts?" Here chronological knowledge is necessary, for the critic must also ask "How does this work compare to other works of the time and place?"

Within this framework, a number of activities will be possible.

1. Induction. Much information (as well as development of the inquisitive attitude) can be gained when such probing takes place. For example, students might explore the concept of harmony in eighteenth century music. They will come to conclusions only after examining a wide variety of works. They will have the chance to founder about and emerge with sophisticated notions about the research process as well as the subject matter.
2. Deduction. Students are given a hypothesis about a style and set about finding specific examples to prove it true or false. The lack of such scientific method has plagued the humanities for a long time.

Tasks constituting a major portion of the program should include:

1. Exploring general determinants (space, time, motion, light, sound). These are factors in all art works.
2. Exploring specific topics or themes. The student might discuss various treatments of the Oedipus myth, the Iphigenia operas, the views of death in literature.

3. Describing, analyzing, and criticizing individual works of art. This entails looking at histories, biographies, letters, monographs, and the like, as well as concentrating on the work itself.
4. Reading criticism by others.
5. Gaining skills. For example, music students must undergo some of the rigors of ear training.
6. Creating. The student should produce new works and also, in music and the dance, recreate the works of others. The resultant appreciation of the difficulties involved is invaluable.
7. Studying styles in history and in cultures.

Since criticism is not the only goal of the program, emphasis must be placed on activities such as creating which can be ends in themselves as well as means to better critical ability. However, it is now necessary to turn specifically to the process of criticism, for this has been the subject of much debate. The question has been raised, "What should the student know about the given art work?" "What do critics say about a work?"

Sample analysis: Handel's Oboe Concerto in G Minor, Third Movement. The critic attempts to see everything, knowing all the while that his venture is ultimately impossible of achievement. A work of art can never be entirely surrounded. One can never have all of the pertinent items of information. Even the artist cannot understand all of the forces that impinged upon his work and its subsequent influence. Furthermore, interpretations change from era to era, and each age sees new aspects of the work. Looking at the following work solely as a phenomenon, without any chronological knowledge, what can be said about it?

Melody (of soprano).

1. Undulates around f" until the definitive descent to b-flat' through e-flat, d, c in the last three measures.
2. Generally conjunct or repetitive.
3. Skips appear on different beats in the various measures.

Rhythm (of soprano).

1. Accents do not appear only on first beats. The scheme seems to be as follows:

measure 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

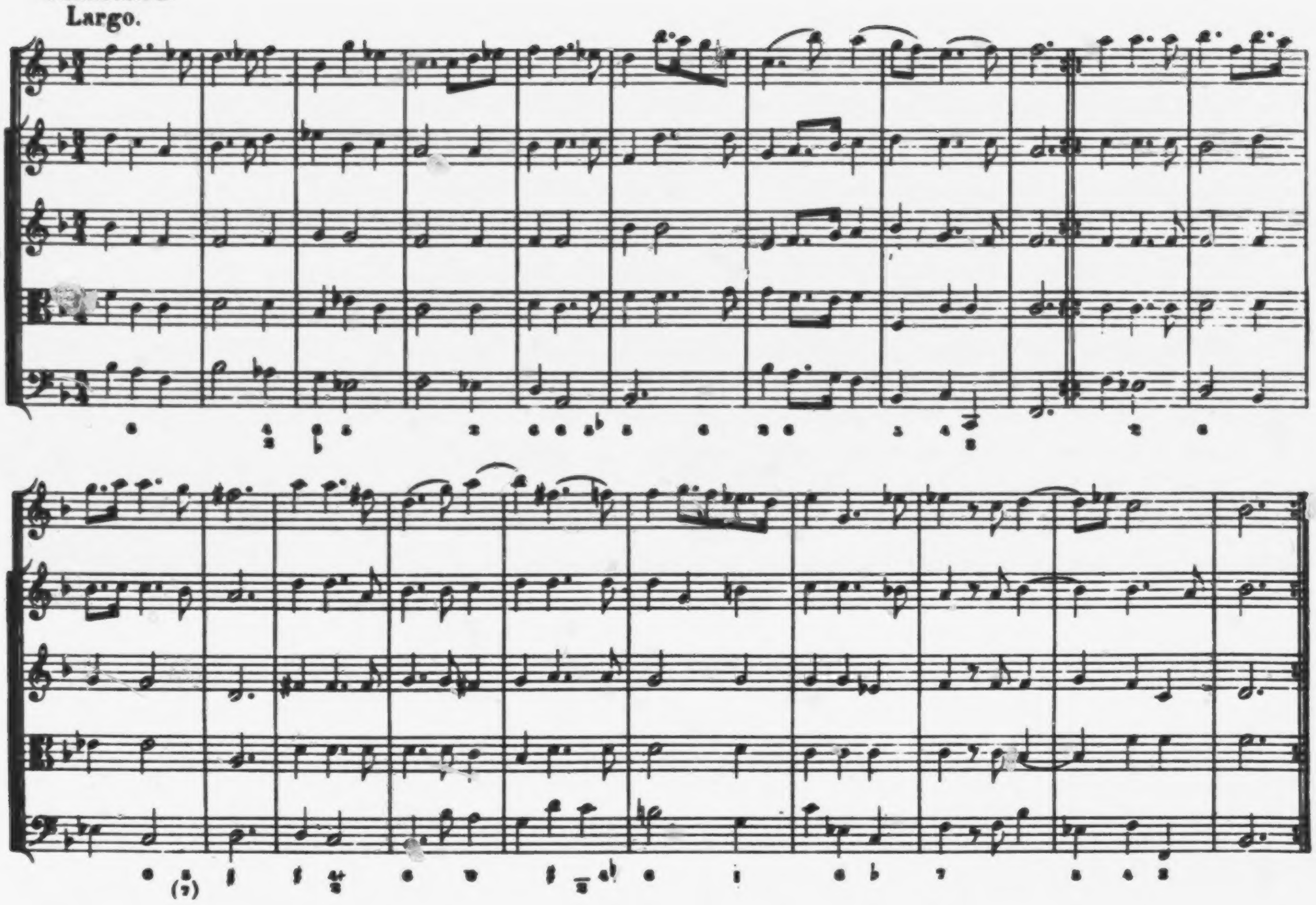
accents 12 1 1 1 12 12 ⌊13 2⌋ 1 12 ⌊13 (1)2⌋ 1 12 ⌊13 2⌋ 12 12 ⌊13 2⌋ 1

2. The patterns in brackets are known as hemiola. This shifting of accents is an example of outward thrust and desire to loosen bonds.

VIII- 44

SARABANDE.

Largo.



Harmony (all parts).

1. Limited vocabulary of chords used--mainly triads and sevenths in various inversions.
2. Feelings of arrival in measure 4, beat 1; measure 9, beat 1; measure 13, beat 1; perhaps measure 17, beat 1; measure 21.
3. Arrival (cadence) is felt at these points because of the relative stability of the chord reached and because of melodic and rhythmic repose (long-note value, for example).
4. The piece begins in the key of Bb (despite the partial key signature), reaches F (m. 9), D (m. 13), F (m. 19), and Bb (m. 21). The roots of these chords outline the Bb major arpeggio.

Formal sections.

1. The piece can be divided by measures as follows: 5-4-4-3-5. This has melodic, rhythmic, and harmonic justification.
2. The work looks structurally like an arc except for the 3 which, unfortunately for symmetry, is not a 4. However, the group of three measures ends with a hemiola, and the first beat of the following measure (m. 17) serves as a link between the group of three measures and the group of five. A compression has taken place which brings us back to the note f"in the soprano and represents the high point of tension in the piece.
3. The piece is overtly binary (two parts, each repeated) but can be heard as ternary as well. In this case, measures 9-13 represent the height of the arc. They also move to the most remote key (D major).

Interrelation of parts.

1. Contrary melodic motion between the bass and soprano is an exciting achievement of balance.
2. Long notes in one part may be balanced by more rapid motion in other parts.

Space.

1. Polarity of outer voices; occasional emergence of an inner part.
2. Daring thrusts outward in range in the soprano are mirrored by contrary motion in the bass. The effect is that of a static middle ground and two centrifugal outer parts. Three dimensions.
3. Measures 9-13 are in a higher space than the surrounding sections.

Time.

1. A heightening of tension is felt in each successive group of measures until the return to f'' in measure 17. This is counterbalanced by the appearance of long note values within the drive toward measure 17, and indeed even there, arrival is not secure.
2. The return of the opening material closes the form.

Movement.

1. Goals once reached quickly evaporate. The music tends not to reaffirm harmonic goals.
2. In addition to the continual reaffirmations of f'', other tones are stated, allowed to linger, and reaffirmed. An example is the f#'' presented first in measure 13, stated in measure 14, lingering in measure 15 (although appearing in an inner part), and reaffirmed in measure 16. The continual lingering in the air of unresolved tones partially accounts for tension.

Sound (timbre, texture).

1. The oboe is pitted against four-part strings. Sometimes the string group presents one rhythm, sometimes two, never three or four. The oboe is never obscured because of this.
2. Crescendos and diminuendos are built into the flow of sound. For example, descent in bass range may represent crescendo (m. 12) or repose (m. 16-17).

What the analysis does not tell us. There is much useful knowledge that can never be gained by analysis alone; for example:

1. Is the piece typical of Handel? The student would have to apply the same critical procedure to numerous other works by Handel in order to answer the question. The teacher should encourage this research which he himself has probably never done. This is infinitely more desirable than presenting cliches about Handel's output. Few people have ever analyzed a piece of music with insight, and there will be few analyses for the students to consult.
2. Is the piece typical of the music of the period? The student should examine a great deal of the music composed by Handel's contemporaries. After doing so, he might decide that there was a spirit which many works held in common. This spirit could be called the Baroque. This approach is more productive than that of merely telling the student what the Baroque is supposed to be and asking him to find examples.
3. What is the place of the piece in Handel's development? When was it written? (This is difficult to determine.) Does Handel borrow ideas from some of his other pieces? (In this case, the melodic line is very similar to that of numerous other works.)

4. Did this piece directly influence other composers' works? Was it noticeably influenced by anyone else? (Usually difficult questions to answer.)
5. How was the work performed? How many players on a part? What kind of building? Outdoors? What kind of oboe, strings, and harpsichord were used?
6. To what extent did the soloist and the harpsichordist improvise?
7. For whom was the work written? Were many people familiar with it or only members of a select circle?
8. Does Handel have anything to say about it? Are there any observations by his contemporaries?
9. What is the current critical opinion regarding the work and its degree of excellence?
10. What is the place of the work in the history of oboe concertos?

Obviously, the piece can serve not only as a phenomenon upon which to exercise listening skills and critical analysis, it can also serve as the starting point for further investigation. The student who is a product of the eight-year allied arts curriculum should be able to analyze such a piece and possess an awareness of the limits of analysis. He should have developed the feeling for research that will enable him to pursue some of the problems suggested above. If he can take part in the performance of the work, all the better.

OUTLINE OF A MUSIC CURRICULUM IN AN EIGHT-YEAR ALLIED ARTS PROGRAM

Perhaps the major purpose of education in the elementary and secondary schools is the broadening of horizons. Exposure to a wide variety of fields helps the student to organize the direction of his life and increases his sensitivity, tolerance, and awareness. Exploration of limited areas in depth is indispensable for the sophisticated research attitudes which it produces, but such activity should not overshadow the more important horizon-expanding function. For the music curriculum, this theory implies consideration of a wide range of musical styles, analytic processes, and activities of musicians.

Structure and method. It is impossible to simply draw up a list of the most exciting items which a student should know and devote a lesson to each of them. Rather the problem of lessons cannot be divorced from a concern with method. Deciding what will be taught must be considered in relation to how it will be taught. Failure to do this will result in a series of lessons with no motivation for proceeding from one to another. It may be impossible to justify each step taken, but some recognition must be given to the problems of structure.

However, despite the press of methodological considerations and the ultimate impossibility of considering subject matter separately, it is not entirely useless to have an idea of the types of events that should occur in a curriculum. Of necessity, the first step will be the compilation of a list of such possible activities.

Once suggestions have been made a hierarchy of importance must be established. Should students learn to recognize melodic intervals in a separate ear-training unit or should this activity be incorporated into analysis? Should students perform small vocal ensemble works in order to later analyze them or should they try merely to enhance their performance skills through such a task? If a work is being examined analytically, should its place in culture be discussed at that time or should such discussion be postponed until the culture is considered as a unit?

Assumptions. For purposes of curriculum building, we will assume that students entering the course have already participated in an earlier primary school music program of singing (unison and simple part-songs), recorder-playing (solo and small ensembles), class piano (simple tunes and harmonic progressions), rhythmic activities (movement and rhythm band), composition and improvisation. Through each of the activities, they will have learned to read one-line musical scores and will have limited experience with multipart scores. Details of assumptions will be discussed in a future paper.

Proposed outline: brief form. The following pattern is recommended as a basis for lesson-plan organization in that it can spiral out over a long-range program in music-humanities education.

1. Music in culture
    - a. Use
    - b. Function
    - c. Performance practice
    - d. Instrumental timbre and singing style
2. Music as structure
    - a. Durational aspect
    - b. Horizontal aspect
    - c. Vertical aspect
    - d. Textural aspect
    - e. Formal patterns
    - f. Structural devices
    - g. Organic analysis
3. History of musical styles
    - a. Pre-1300
    - b. Fourteenth Century
    - c. Fifteenth Century
    - d. Sixteenth Century
    - e. Seventeenth Century
    - f. Eighteenth Century
    - g. Nineteenth Century
    - h. Twentieth Century
4. Performance
    - a. Single-line instruments (voice, recorder)
    - b. Multipart instruments (guitar, piano)
    - c. Conducting

Proposed Outline: Expanded Form

Music in culture

- a. *Use*. How is music employed by a group? In what situations does it appear?
- b. *Function*. Why is music used? What is its broad purpose, for example, as symbolic behavior?
- c. *Performance practice*. What conditions surround the production of the work? Is music performed indoors and outdoors? In what type of buildings and rooms?
- d. *Instrumental timbre and singing style*. What instruments does a particular culture have? What methods of vocal production are used? Do either of these reflect religious attitudes or other cultural factors?

Comments. The four categories overlap; for example, use and function are not always separable. The makeup of an instrumental ensemble could be considered as an aspect of performance practice or related to the use to which the music is put. Instrumental timbre and singing style could be discussed in analysis lessons when texture is considered (see II. d.).

Music as structure

a. Durational aspect. Rhythm. Gesture. Handling of time.
b. Horizontal aspect. Melody. Motion. Handling of one dimension in space.
c. Vertical aspect. Coincidence of sounds whether or not the culture views them as harmony. Handling of multidimensional space.
d. Textural aspect. Quality of sound. Musical light and darkness. Texture refers here to the everchanging, kaleidoscopic combinations of instruments used in a work. Instruments themselves can be discussed under I.d.--instrumental timbre and singing style. A brilliant example of analysis occurs in Hans T. David's article, "Mozartean Modulations," which appeared in a Musical Quarterly of 1963 and has been reprinted in The Creative World of Mozart, edited by Paul Henry Lang. David discusses the development section of the last movement in the G Minor Symphony (No. 40) and observes that Mozart changes the textures and the harmonic progressions at precisely the same time. Textural description and analysis preceded this insight.
e. Formal patterns. What are the large-scale organizational features of the work? Is the piece closed or open in regard to recurrence of material?
f. Structural devices. What are the underlying bases of organization, for example, isorhythm, nuclear themes, or harmonic progressions?
g. Organic analysis. The ultimate goal of the six preceding approaches to a work. How do the six approaches interact? For example, if a melodic line becomes significantly disjunct in a predominantly conjunct melodic style, is the harmonic rhythm altered? Is a certain rhythmic pattern associated with the disjunct motion? Does the tempo change at that point? Is the texture altered?

Comments. The borderline between description and analysis is a vague one. Description entails such activities as the development of a terminology for the piece and counting the appearances of melodic intervals, rhythmic patterns, chords, etc., in order to determine normalcy. Real analysis goes beyond description and tries to reach conclusions concerning the composer's assumptions and style.

The description and analysis of a single piece raises questions concerning other pieces in the same general style. Organic analysis leads logically to stylistic analysis--the attempt to surround and delimit a style or common practice. For example, is piece A similar to piece B by the same composer? What seems to be normal and abnormal in this composer's work? Can other works of his be justifiably placed within their stylistic orbit? Which works of his contemporaries display similarities?

What is the feasibility of viewing a certain group of works as aspects of the same style? When in the development of the style can we say that a new style is emerging?

History of musical styles

a. Pre-1300. In Europe, areas of investigation could include the extant fragments of Greek music, the varieties of Christian chant, the development of organum culminating in Perotin, medieval folk dances, and secular vocal monophony. In Japan, the music of the Nara, Heian, and Kamakura dynasties can be discussed.
b. Fourteenth Century. Scholars disagree in emphasizing the importance of the fourteenth century as the beginning of the Renaissance in the West. In Western European music, a "new art" arises. 1300 seems to be a logical starting point for serious chronological investigation. In Japan, the Kamakura dynasty continues.
c. Fifteenth Century. Some knowledge of Eastern Europe is currently available. The Muromaki period in Japan.
d. Sixteenth Century. End of Renaissance in Western Europe; Muromaki and Genroku periods in Japan.
e. Seventeenth Century. The Baroque period in the West; Genroku period in Japan.
f. Eighteenth Century. Late Baroque, Rococo, and Classical periods in the West; Tokugawa dynasty in Japan.
g. Nineteenth Century. Romanticism and realism in the West; Tokugawa and Meiji dynasties in Japan.
h. Twentieth Century. Diversity of styles in the West; internationalization of style in recent Japanese music.

Comments. The history of music is primarily the history of musical styles--their birth, growth, and decay. Historians of music are concerned with such topics as the history of instruments and the changing social conditions surrounding performance, but stylistic analysis is the most important single task of the musicologist. It eventually plays a role in the history of intellectual thought.

We know very little about the evolution of styles outside France, Italy, England, and Central Europe. Our knowledge of musical history in Spain, the United States, and Japan is probably next in quantity and completeness. Of the development of music in most of Africa, Asia, South America, Eastern Europe, we can only guess until research is more advanced.

Nevertheless, it seems advisable to organize the study of styles chronologically. In the future, we hope to know more about the development of music outside Western Europe. Our understanding will always be limited because most of the music has vanished forever. Nor is it always reliable to project layers of chronology based on analysis of surviving works.

It would seem that all styles outside Western Europe should be studied by genre or country rather than chronologically. This, however, creates a split in the methods of approach. While such a dichotomy is not totally undesirable, the purposes of order would be better served by adopting a single approach to the study of musical styles in the world. Chronology is advantageous as the guiding factor because it assists the student in seeing relationships among styles and in evaluating the relative sophistication of musical cultures in given centuries.

Once the chronological approach has been chosen, several thorny problems remain. For example, should the material be organized by centuries, parts of centuries, or stylistic periods such as Renaissance and Baroque? Since the period approach forces the student to look primarily at the innovative music of the time and does not find equivalents in most nonwestern cultures, the impersonal century approach seems preferable. Although it is equally arbitrary to set given years as starting points, the advantage of enabling the student to correlate his artistic knowledge with historical events appears decisive.

Centuries might be divided into 25-year periods for purposes of discussion. This seems to be an intellectually manipulable amount of time. Few researchers examine larger units and few significant conclusions can be reached by examining smaller units. Although once again, styles are arbitrarily segmented, the advantages of correlation with knowledge in other disciplines would seem overwhelming.

Other approaches are not ruled out, of course. Consideration of the development of style in a genre is always useful. A view of the music of a single tribe or country is revealing in a different way. Nor should the thematic or topical approach be disregarded. A discussion of Romeo and Juliet or Iphigenia settings in opera would be worthwhile examples of such an approach.

Performance

a. Single-line instruments (voice, recorder). Especially useful in ensembles.
b. Multipart instruments (guitar, piano). Especially useful in harmonic analysis.
c. Conducting. Work with ensembles of voices and of recorders.

Comments. Although such performing activities may be used as means to the understanding of other units in the program (as suggested below), they should also be included simply as areas for the development of skill. If one of the goals of the allied arts or humanities course is exposure to the major activities in the field of music, performance experience for its own sake cannot be excluded. It is also extremely difficult for a student to evaluate the quality of musical performances unless he has participated in some.

A person who wishes to include singing and playing in his life should begin their cultivation in elementary school. Those who are particularly interested or gifted may take part in the regular ensemble program which the school offers. The music program in the schools would be a bipartite phenomenon consisting of (1) the aesthetic education course and (2) additional ensemble experience.

Additional activities and methods. The main activity of the student should consist in listening and analyzing. The latter process may be aided by lectures, reading, discussion, and inquiry. In addition, the following activities may be useful throughout the course of study. They are viewed here as means and, except for performance, not desirable as major units in themselves.

a. Composition. All styles have limitations; certain events are excluded from them. It is therefore useful in stylistic analysis to ask the student to compose a piece "in the style" in order that he may discover its characteristics. Likewise, it is valuable to set the task of composition in formal patterns or with specific structural devices. This enables him to work in twentieth century styles. Students can also perform their own compositions. Keyboard harmony and dictation may be included here or under d, ear training.
b. Improvisation. Improvisation also takes place within a set of limitations. The student is able to exercise his ingenuity as well as obtain stylistic insights. Group improvisation is particularly useful.
c. Performance. Not only is performance an end in itself (see IV above) it may also serve as a means to better analysis. Class piano, for example, may assist in harmonic analysis.
d. Ear-training. This activity not only assists in developing singing and conducting skills, it also enables the student to perform aural analysis.
e. Criticism of performance. Deciding how to perform a work is never considered apart from a style. These discussions may serve as adjuncts to lessons in stylistic analysis. Individual performances may be examined for this purpose.
f. Notation. Music has been written down in a variety of ways. The notational system reflects the limitations of styles. Since composers notated only what was necessary for performers, the system should not be approached as a rigid phenomenon. The study of performance practice (I, c) and improvisation are related here.
g. Musicological research techniques. Cultures cannot be studied nor stylistic analyses done without the apparatus of musical scholarship. Bibliography is the most important single aspect for the purposes of the humanities course. Paleography and historiography should also be given positions of prominence.

h. Music education. The way in which music is taught in a society sheds light on the role of music in the culture. The psychology of music can be considered here. Students should be encouraged to evaluate the very curriculum which they are engaged in pursuing.

XXXX

Other long-range outlines took the opposite or environmental approach. The assumption in these plans was that living was art; one should first recognize the aesthetic in everyday life.

ART IN OUR DAILY LIVES: OUTLINE OF A SURVEY COURSE IN THE ARTS, BASED ON A CULTURAL-ENVIRONMENTAL APPROACH

Necessities of Everyday Living

I. Clothing

II. Food

III. Housing

The instructor should begin by pointing out both the beauty and practicality to be found in each of these areas.

I. Clothing

A. The aesthetics in dress

1. Practical
2. Aesthetically pleasing
3. Interesting texture in material, pleasing to the touch

The instructor should point out these basic elements to the students and discuss these with them.

B. The development of national dress, including hair styles, cosmetics, accessories

1. Ancient period
2. Medieval period
3. Contemporary period
4. Future

The instructor should point out the similarities of change in styles in each country during particular periods.

C. The aesthetics in accessories

1. Decorative
2. Practical
3. Symbolic

The instructor should point out the change in emphasis of the role of accessories for both men and women.

D. Aesthetics in textiles

1. Variation in fibers and methods of weaving
2. Color and texture
3. Practicality and comfort

The instructor should point out these basic elements in various textiles. In each of the above areas slides and movies will be provided for further clarity. Students should be encouraged to bring to class examples of their own.

II. Food

A. The aesthetics of food

1. Nourishment
2. Taste
3. Texture
4. Smell
5. Color
6. Form in serving
7. Sound

The instructor should point out these basic elements in the preparation and serving of foods, noting the differences in emphasis among nations as to a practical or pleasurable approach to foods.

B. Customs in foods

1. Ancient period
2. Medieval period
3. Contemporary period
4. Future

The instructor should point out the changes in diet through these periods, noting any food taboos and methods of preparing and serving in various countries.

C. Aesthetics in cooking and serving utensils

1. Form and style of dishes throughout the world
2. Practicality and beauty

The instructor should point out good designs whether in metal, clay, glass, or china, noting particularly when a design is both functional and beautiful.

III. Housing

A. Aesthetics in housing

1. Practicality
2. Visual interest
3. Texture
4. Comfort

The instructor should point out the basic elements of practical, well-designed housing with attention to both private homes and community and public buildings.

B. Housing customs throughout the world

1. Ancient period
2. Medieval period
3. Contemporary period
4. Future

The instructor should point out the practicality of housing types in various nations, noting adaptations due to climate. The student should be made aware of the beauty in the characteristic architecture of each nation and the changes in these styles through the centuries.

C. Aesthetics in furnishings

1. Furniture
2. Textiles
3. Accessories

D. Aesthetics in landscaping, private and public

1. Form of gardens in various nations
2. Private gardens
3. Parks
4. Public landscaping

E. Lighting

1. Form and style of lighting fixtures
2. Change in source of light through the centuries
3. Practicality
4. Lighting in the home, theatrical lighting, commercial lighting and public lighting

F. Use of color in housing

1. Colors in private homes
2. Colors in public buildings
3. Colors in lighting

The instructor should point out human reactions to types and colors of lighting, texture and form and plant life and the effects of seasonal changes.

The Human and How He Expresses Himself Through Art

I. Performing arts

II. Literature

III. Visual arts

The instructor should point out the human element in all arts, noting the form human expression takes and its refinement.

I. Performing arts

- A. Dance
  1. Styles of dance in the world
  2. Primitive dances in the world
  3. Folk dances in the world
  4. Dance in the theatre
     - a. Ancient period
     - b. Medieval period
     - c. Contemporary dance
- B. Drama
  1. Form of primitive drama
  2. Drama throughout the world
  3. Use of puppets, marionettes and shadows
  4. History of the mechanics of staging and theatre design
- C. Music
  1. Primitive music
  2. Vocal and instrumental music
  3. Music throughout the world
  4. Music and its purpose
- D. Sports as performing arts
  1. Style of sports throughout the world
  2. Audience and sports

The instructor should emphasize the creativity in the performing arts and help the students realize that this is an inborn quality in human beings. The relationship between the performers and the audience should also be stressed. The instructor should guide the students in their appreciation and understanding of these arts.

II. Literature

A. Aesthetics in lettering

1. Lettering in nations around the world
2. History of writing equipment

B. Myths in literature

1. Ancient folk tales
2. Literary masterpieces through the centuries

C. Poetry and lyrics

1. Styles of poems
2. Lyrics and melody

D. Literature in the performing arts

1. Opera
2. Drama

a. Musicals
b. Kabuki

The instructor should stress the importance of our heritage of myths and folk tales and their importance throughout the world. Though a great deal of literature is based on these myths and tales, the student should be made to realize that there is an even greater amount of original creativity in the literary world. Slides, movies, tape recordings and records are to be provided for further clarity.

III. Visual arts

A. Painting

1. Styles of painting throughout the world
2. History of painting
3. Basic elements in painting

a. Line--movement
b. Color--harmony
c. Composition--empty space
d. Subject--artist's statement

4. Media
5. Masterpieces through the centuries--understanding and appreciation

B. Sculpture

1. Styles of sculpture throughout the world
2. History of sculpture
3. Basic elements of sculpture
    a. Line
    b. Plane
    c. Mass
    d. Subject and material
    e. Color
4. Concept of empty space in sculpture
5. Masterpieces in sculpture through the centuries--understanding and appreciation

The instructor should be very careful to differentiate between fine arts and commercial arts. The students should also be made aware of the new media used in contemporary art.

The Arts in Religion

I. The Religions of the World

II. Paintings in Religion

III. Sculpture in Religion

IV. Music in Religion

V. Architecture in Religion

VI. Literature in Religion

VII. Drama in Religion

The instructor should point out the elements of religion in human life and the arts.

The Philosophy of Art

At this point the instructor and the students should discuss the elements of art, the relationship between art and human life, and its future.

XXXX

Due to the differences in opinion as to the basic outline that should be followed, a faculty steering committee was established under the chairmanship of Professor Charles Leonhard to serve as a clearing agency for plans developed and to made decisions to enable the staff to make a unified approach when this appeared feasible. The committee consisted of 14 faculty members representing each department within the University involved in the project. The initial guidelines directed the preparation of monographs as a first step in the exemplar approach.

A TENTATIVE GUIDE FOR DESIGNING INSTRUCTIONAL UNITS FOR AESTHETIC EDUCATION

Guidelines from the Faculty Steering Committee

Faculty and graduate students assigned to the project have been charged with the initial task of developing preliminary units of instruction. The guidelines proposed by the faculty steering committee are as follows:

1. Each graduate student assigned to the project will seek out and depend upon advice and criticism from faculty members as he develops materials for the project. A tutorial relationship between each graduate student and at least one faculty member would be desirable.

2. Preliminary course materials will center upon analysis and interpretation of a single work in each of the arts, within a single but rather broadly defined historical context. These separate units of instruction, taken together, will provide the student with problems in analyzing contemporary Renaissance or Neo-Classical, and primitive or Classical works in each of the arts.

3. Selection of single works in each of the arts will be guided by considerations of:

    a. The historical importance of the work, as reflected either in a "peak" embodiment of certain qualities and ideas or its transitional and innovative character;
    b. The complexity of the work as reflected, for example, in the range of expressive qualities one can both ascribe to the work and account for by analysis of its symbolic status, sensuous qualities, and the formal relationships among them;
    c. The possibility of drawing upon a single cultural context to illuminate certain aspects of the several arts; and
    d. The possibility of selecting works in two or more arts which demonstrate analogous principles of organization, construction or theme.

4. The steering committee is aware of some of the hazards in centering course materials on single works of art and acknowledges that this choice of direction is only one of many possible approaches to aesthetic education. It is a way to begin, and the ultimate proof of its merit will rest with the student's power to encounter other works of art with interest, relevant questions, sensitivity, and openness to their evocative power.

5. It should be understood that course materials are in no way limited to presentation of only one work of art, but that all other works presented will in some sense help the student better to understand qualities in the primary work around which the unit of instruction is organized.

6. The role to be played by performance or studio activity is open; that is, the committee has not prejudged its relative importance in helping the student to discern certain qualities in the work of art.

Some Guidelines for the Format of Units of Instruction*

1. A monograph (substantive component for the teacher, 30 to 50 pages). The monograph is conceived as a readable guide for the average teacher whose background in the arts is limited. It provides:

    a. General information about the cultural setting in which the work was created, with particular attention to those factors which are essential to interpreting the imagery, style, and historical import of the work.
    b. Brief information about the artist, if known. A chronology of important events in the life of the artist might be appended to the monograph and presented in typical summary form.
    c. Information of a technical nature indicating perhaps, the materials, forming processes, basic form, scale, location, instruments, mode of presentation in original context and the like.
    d. Analytical devices which help the teacher to encounter the work and to focus selectively upon those components and qualities which have demanded the attention of scholars and enlightened critics, and which account, in part, for the range of meanings we can ascribe to the work.
    e. Particular insights into the character and import of the work as viewed by experts. These observations would be abstracted from the literature. (It is not inconceivable that one might commission an expert to write an entire monograph for the project.)

---

*Modified by L. Chapman and R. Smith from Bruner's notes in Toward a Theory of Instruction, pp. 98-101.

f. A selected annotated bibliography for further teacher reference.
g. A style of writing which invites the teacher to read on and which leaves the teacher with the feeling he has talked with and learned from an expert. The monograph should be intelligible and concise, but accurate in its detail and memorable reading. It is not likely to meet these requirements on the first try.

2. A repertory of behavioral objectives and devices for instruction (pedagogical component for the teacher)

This part of the unit is also designed for the teacher. Its purpose is to suggest what the teacher might do in order to help the student to perceive, analyze, and interpret the work; and to provide charts, diagrams, tapes, films, reproductions, discussions or studio problems, relevant questions, and games to arouse student interest and focus it on the work.

Because devices have a way of becoming ends rather than means, it is imperative that these means be viewed in relation to the knowledge, skills, and understandings they are designed to promote. Accordingly, each device ought to be offered so the teacher can understand:

a. The intellectual skill, ability, or mode of response to be developed through the device.
b. The particular objects, events, or phenomena to be isolated or brought together by the device.
c. The relevance of both the skill or mode of response and the particular phenomena to aesthetic "knowing."

3. Pupil materials (standard substantive component for the pupil)

This section of the unit consists of readings for the student, illustrative material in the form of charts, diagrams, reproductions, tape loops or cued recordings, films or film loops, and other referents which help him to perceive, analyze, and interpret the particular work of art and to understand the varied forms that enlightened conversation about the arts can take.

4. Pupil materials (pedagogical component for the pupil)

This section presents model exercises and problems which either (a) promote a readiness for the pupil to undertake the tasks presented in section 3 or (b) move beyond the limits implicit in the materials presented in section 3. In short, this section provides self-helps for slower students and challenges for brighter students.

5. Supplementary materials

This section would include anthologies; book, film, slide, and recording lists; information about scheduled performances in dance, theater, and music; locations and hours of galleries and museums, etc.

6. Documentary

This section would include an account in film, tape, or transcript of ordinary teachers and pupils making use of the materials in the unit. These documentaries could be edited or designed for teacher institutes, teacher training, or for demonstration of the materials to administrative and lay groups. Appropriate written materials for each of these audiences and purposes could be developed at a later time.

xxxx

After work with faculty members and graduate students on the monographs for several weeks, the project director decided this approach had serious limitations as expressed in the following letter to the steering committee:

In my opinion, the selection of an exemplar as an initial way to approach the solving of problems posed by the task of developing a new program does not hold promise of success at this time.

1. Too stringent limits are placed on the graduate students. We are not receiving the benefit of their imagination, ideas, and experience.

2. The graduate students have spent most of their time assembling extant information or writing lengthy historical backgrounds on the work of art.

3. The real intention of the use of exemplars seems unobtainable without a good deal of background work.

4. The landscape architecture department feels that the Villa Lante can probably be covered in one period. This does not seem to fit the exemplar approach.

5. The environmental aspects of the project are missing.

I suggest that the graduate students be allowed to approach their teaching unit in ways that are truly innovative, whatever this may be. This should be preliminary work for this semester. The graduate students seem to feel that this time should be used to solve as many preliminary problems as possible and reserve more of the writing for the summer.

1. They would like to worry about the preparatory work needed with students before tackling an exemplar. What would be the initial reaction of Uni High School students to Beethoven's Fifth Piano Concerto?

2. What knowledges and skills are necessary for the students to intelligently use an exemplar? Exactly how does viewing a play differ from the film and television?

3. How much time does it take to teach with understanding some of the fundamentals to each art form?

4. The dance division desires to try out some ideas in the forthcoming weeks to enable them to better write curriculum materials. The other areas feel comparable needs.

As I see it, this need not change in any major way the tentative guide for designing instructional units. We need to broaden the interpretation of the project to allow experimental methodological and evaluative tasks prior to the formal writing.

xxxx

A second danger to intensive work with exemplars was that any unity in the program would be lacking. The staff devoted more meetings on the subject of identifying unifying factors in the arts than any other one subject. The fault of most projects surveyed was in oversimplification of the meaning of the principles. Complete agreement was not obtained from all staff members but a working outline was achieved. Art members of the staff feel that unity should be a separate point rather than combined with form. This common element could be added if it clarifies in any way.

Outline of General Aesthetic Principles Common to All the Arts

A. Common division and classification of "the arts"

1. Painting
2. Sculpture
3. Architecture
4. Music
5. Literature (includes poetry)
6. Drama
7. Dance

B. Summary of common elements

1. Subject (meaning)
2. Organization
3. Continuity (rhythm)
4. Form
5. Balance
6. Emphasis
7. Expressive materials

I. Subject. All art objects have a subject (theme).

- A. The subject is treated according to its potentialities and limitations withing the expressive medium of the art form.
- B. With regard to selectivity: The subject can be the same (or similar) for various arts; but, each art selects different aspects of the subject for emphasis or for elimination.--(Munro, 342-3)

II. Organization. All art objects have organization.

- A. What is organized differs from art to art.
- B. Types of organization
  1. Spatial (Ex.: painting)
  2. Temporal (Ex.: music)--(Faulkner)

III. Continuity. All art objects have continuity.

- A. Definition of continuity: transition or sequence, produced by an increase or decrease in quality
- B. Concepts
  1. Repetition
  2. Progression (more dynamic)
- C. Functions
  1. Focus
  2. Order
  3. Emphasis of idea
  4. Harmony (of repetition and progression)
- D. Alternate term: rhythm
  1. Definition: the repetition of emphasis at regular, or systematically varied intervals. Refers both to spatial and to temporal relationships.
  2. Examples

a. Dance (most obvious): continuity
b. Music: gradual dynamic change (crescendo, diminuendo)
c. Painting: change in color (gray, to dull green, to bright green)
d. Poetry: irregular "beats"
e. Sculpture: rhythmic repetition of planes and masses
f. Any of the visual arts: size progression from small to large
g. In nature, shape (waves repeat to a peak) --(Faulkner, 369)

IV. Form: all art objects have form.

A. Definition of form: variety in unity
B. Formula: design (variety) + pattern (unity) = FORM
C. Example of form: theme (unity) + variations (variety) --(Pepper, 116)
D. Components of form

1. Recurrence of a theme (pattern)

a. Definition of theme: an individual unit or element of an art object
b. Examples

(1) Melody (music)
(2) Color (painting)
(3) Shape (painting, sculpture, architecture)
(4) Phrase (music, literature, drama)
(5) Characteristic motive (all)
(6) Idea (all) --(Munro, 22)

2. Use of contrast (variety)

a. Use of space (opposite of mass)
b. Corresponding elements

(1) Temporal organization

(a) Silence (music)
(b) Silence (drama)

(2) Spatial organization

(a) Interiors

1) Actual (architecture)
2) Symbolic (painting)--(Faulkner, 520)

c. Other means of variety

(1) Opposition of contrasting themes
(2) Juxtaposition of contrasting themes--(Munro, 22)

V. All art objects have balance.

- A. Types of balance
  1. Symmetrical (static, formal, passive)
  2. Asymmetrical (active, informal)
     - a. Suggests movement
     - b. Dynamicism --(Faulkner, 369; Munro, 22)

VI. All art objects employ emphasis.

- A. Definition of emphasis: to hold and release attention by stress on some things
- B. Alternate terms
  1. Dominance and subordinance
  2. Conflict and resolution
  3. Tension and release --(Faulkner, 376; Munro, 22)
- C. Methods: dominance
  1. Size (large)
  2. Shape (bold)
  3. Color (intense)
  4. Use of unusual or unexpected objects or effects
  5. Grouping for dominance
- D. Principle
  1. Limit dominant points.
  2. This is variable according to the medium.
     - a. Use few points of dominance for small medium (etching, prelude).
     - b. Use more for a large medium (mural; symphony). --(Faulkner, 376)

VII. All art objects use expressive materials. Example:

- A. Poetry, literature, drama express verbal ideas through words (verbs, nouns, etc.).
- B. Music expresses musical ideas through types of sounds.
- C. Painting, sculpture, architecture express plastic or graphic ideas through plastic elements (form, time, space, texture, color).

VIII. How music fits into general aesthetic criteria (Note: Main source for musical criteria, Ratner)

A. Musical principle: arrival
General aesthetic category: emphasis

1. Arrival is usually a form of release of tension (alternate terms signifying emphasis).
2. Dominance by grouping is a frequent method (cadential formulae).
3. In music, criteria for points of arrival are:

   a. Is the cadence well defined or obscure?
   b. If obscure, what are methods of disguise? (Changes in meter, rhythm, dynamics, range?)
   c. Frequency of occurrence

B. Musical principle: movement
General aesthetic category: continuity

1. Five components of movement

   a. Pace (tempo)
   b. Accent (emphasis)
   c. Rhythm
   d. Meter
   e. Use of silence

2. These components exemplify general concepts of repetition and progression, particularly since the elements are responsible for the temporal quality of music (its progression through time).
3. These components meet functional requirements.

   a. They impose order upon a work.
   b. Accent serves as a focal point (or series of points) for rhythmic organization.

4. Rhythm (an alternate term for movement) is a fundamental organizational element in music.

C. Musical principle: consonance and dissonance
General aesthetic category: emphasis

1. Use of dissonance and consonance for motion and arrival; for tension and release
2. Varying degrees of saturation
3. In music, conventional denotation of consonance is in association with the triad.

D. Musical principle: phrase structure
General aesthetic category: form

1. The phrase is an essential element of form.
2. Some concepts of phrase structure which are vital to formal structure:

    a. Length
    b. Symmetry (or asymmetry)
    c. Repetition (or lack of it)
    d. Clarity of definition
    e. Periodization (sectionalization)

E. Musical principle: phrase structure
General aesthetic category: balance

1. Used as an element of balance, the main concern is with relationships between phrases, rather than with the individual phrase.
2. General observations on the role of symmetry vs. asymmetry in the creation of movement hold true here (see: balance).

F. Musical principle: form

1. Form in music meets all the requirements of form used in a more general aesthetic sense.
2. It consists of "variety in unity."
3. It is (literally) based on the recurrence of a "theme." This is a principal organizing device in music.
4. Variation in music may be used in a narrow and in a broad sense.

    a. Narrow: "theme and variations" implying basically either melodic or harmonic alteration
    b. Wide: refers to change in many elements, among them:

        (1) Alteration of schemes
        (2) Omission of a section
        (3) Orchestration
        (4) Articulation
        (5) Texture
        (6) Tonality
        (7) Sonority
        (8) Mood
        (9) Dynamics
        (10) Tempo
        (11) Range (registration)
        (12) Motion (conjunct--disjunct)
        (13) Rhythm
        (14) Meter
        (15) Improvisation in performance

IX. Music criteria which do not fit into general aesthetic criteria (includes borderline cases)

A. Musical principle: qualities of sound
Possible general category: expressive materials

1. Registration (high, medium, low)
2. Articulation (staccato, legato)
3. Timbre (color of instruments, voices)
4. Amount (thin, full)
5. Dynamics (loud, soft)
6. Type of orchestration
7. Quality (brilliant, dull)
8. Range (pitch range; dynamic range)
9. Contrast
10. Homogeneity (blend)

B. Musical principle: texture
Possible general category: expressive materials

1. Homophonic (chordal; emphasis on melody)
2. Polyphonic (linear; towards equality of voices)
   a. Number of "voices"?
   b. Polarity between soprano and bass?
   c. Use of counterpoint and imitation (degree of independence of voices).
3. Use of ornamentation

C. Musical principle: harmonic action

1. Some aspects of this principle seem purely musical
   a. Key feeling (strong, weak)
   b. Harmonic structure and vocabulary
   c. Use of cadence to define tonality
2. Other aspects can be related to general aesthetic categories
   a. Use of cadence to define a phrase (arrival in music) (emphasis in general terms)
   b. Use of cadence to release tension (arrival in music) (emphasis in general terms)
   c. Use of harmonic action for coloration (qualities of sound in music) (expressive materials in general terms)
   d. Use of harmonic action for tension (dissonance in music) (emphasis in general terms)
   e. Melodic or chordal harmonic action (texture in music) (expressive materials in general terms)

Bibliography

Copland, Aaron. What to Listen for in Music. Rev. ed., New York: McGraw-Hill Book Co., Inc., 1957.

Faulkner, Ray, Edwin Ziegfield, and Gerald Hill. Art Today. 3rd ed., New York: Henry Holt and Co., 1956.

Munro, Thomas. Toward Science in Aesthetics. New York: The Liberal Arts Press, 1956.

Parker, DeWitt H. The Principles of Aesthetics. 2nd ed., New York: Appleton-Century-Crofts, Inc., 1946.

Pepper, Stephen C. The Basis of Criticism in the Arts. Cambridge, Massachusetts: Harvard University Press, 1956.

Ratner, Leonard G. Music--The Listener's Art. New York: McGraw-Hill Book Co., Inc., 1957.

Sparshott, F. E. The Structure of Aesthetics. London: Routledge and Kegan Paul, 1965.

FIRST-YEAR TRIAL PROJECTS

Although staff members were given freedom to construct lessons on any subject and to teach them in any manner they saw fit, the quality of the lessons was not consistent and all semblance of organization was lost. This was not all negative, however, as many excellent ideas were developed. Some of the materials developed in this period are contained in this section, others in the subject-matter appendix. Numerous lessons were developed and tried, only a few of which appear in this report.

A continuing problem was to convince staff members (who had cognitively agreed to the concept of allied arts) that this was practical for their subject. The following report from the first year of art instruction is an indication of the major change in the concept of teaching made by the art instructors. The initial plans were considered by the instructors to be heavily weighted with appreciation and integrating principles common to all the arts. However, from the viewpoint of the aesthetician, the program looks like a standard art skill-oriented class. Compare the program with the work in the art classes three years later, after a teacher reeducation program had brought about some basic changes. The time it might take to change teachers who are not initially committed to an allied arts program is not known.

Art Department Program Report, 1966-67

Advanced art lab. In the advanced art courses, the work was divided between, first, a structured approach to the elements and principles of design, and second, an unstructured period wherein students worked on individual projects carried on in a studio situation in which the teacher no longer assigned and limited, but encouraged experimentation in media.

Elements of design. The first half of the semester was devoted to a study of the elements of design which underlie the creation and appreciation of two- and three-dimensional art. A grasp of such formal structure and an understanding of the technical problems in composition could enable the students to better apprehend or respond to works of art, and to create as well their own works on a progressive scale. It, therefore, seemed highly desirable for students to approach design through a formally planned out series of creative problems, and that this experience be extended to as many media as possible. Terms basic to discussions of both drawing and design were defined and the distinctions clarified among representational, abstract and nonrepresentational art. Much use was made of the Abraham Rattner portfolio and of slides of twentieth century art for illustrating principles in variety and depth.

Inductive procedures. Of prime importance was the establishment of a free, though structured, approach, in which the student was allowed to make choices and decisions. These decisions could aid him to establish his own criteria as well as to understand those established by critics and authorities. The objectives of this unit demanded that the introduction of force-fed restrictions and rules be avoided; it seemed essential that the philosophy of such an approach to design be pragmatic rather than perceptual. The process whereby students discover through the elements of design convergent decision situations, in itself embodies a central aesthetic element, namely, the contemplation of possibilities and a gradual narrowing of those theoretical possibilities by real decisions within the framework of design. It could not be sufficient for the teacher merely to expound, demonstrate, or illustrate. Inductive procedures lead the pupil gradually to develop a willingness to experiment on a simple level, to investigate the range of possibilities open to him, eliminating many workable probabilities, and to make a series of increasingly subtle choices in developing a successful design.

It became increasingly clear that the real aesthetic value of the design unit lay in just such a decisional situation. Given the principles of design as constituting the context of decision, the educational value of the experience for the student developed from the initial freedom and lack of restriction, which fast diminished as the work within individual projects developed. Whenever a student asked the instructor to make a judgment or a choice for him, an immediate appeal to the student's judgment was made. Ultimately, any critical view offered by the instructor was given with the qualification that a critical view could not in itself anticipate artistic choice or decision in the moment of creation.

Drawing. Beyond the intensified inductive study of the elements of design during the first semester, a drawing unit was planned to run concurrently with the design unit. Each approach gained added reinforcement from the other: as the elements of design were covered, the drawing units were structured to give experience in free-sketching techniques and in the more mechanical disciplines in drawing, such as perspective and proportion.

Student reaction. The students themselves presented, as one might suppose of a selective student body, within a rather homogeneous sample of intelligence and acumen, a wide range of motivations and an even wider range of experience, or lack of it, in art, depending upon the vagaries of their background, and in particular, of scheduling. Early in the semester, some students were reluctant about the design project. They had anticipated going right into the studio to work on individual projects. Others welcomed the added discipline in the "fundamentals." Ultimately, all of them warmed to the project. Equally amazing at times were both the ambitions expressed to work in highly specialized areas, and the naivete of some of them with regard to the most elemental and basic aspects underlying the use of various media.

Individual projects. Although specific assignments were avoided here, and students were free to work in whatever media they chose, the work was structured in the sense that they were requested to work in depth in one area of fine art and one of craft, i.e., painting or sculpture, and jewelry or ceramics. Work in sketchbooks was continued through the whole of the semester for all classes, with requests of specific assignments to be completed: e.g., a reproduction of a drawing by a recognized master, with reference to the original sketchbooks of the artist to be preliminary procedure for the reproduction itself; an interpretation of a poem or poetic fragment, either in part or wholly through an illustration, utilizing elements and principles of design, this illustration to be accompanied by an analysis of the formal elements of the poem itself.

In general, the advanced art classes are structured so that four days per week are studio oriented, with the fifth being given over to slides, discussion, films, and illustrations of the technical material of the course. Music, in addition, is a part of the studio days. Types of music are played on a regular schedule, with both students and teachers providing samples on a schedule. The variety of styles represented and the interested reactions to this addition to the atmosphere of the art class suggest that the music is clearly appropriate. It does enhance, and does not interfere. In general, it has been possible among the classes to isolate freshmen and sophomores from seniors and juniors so that a program for progressive growth in both depth and variety can be achieved. It is the consensus of the members of the department that from the subfreshman course through the sophomore year, variety in media ought to be maintained. It is desirable that the younger students gain early experience in a wide variety of media before they specialize. Thus, the program which exists in the subfreshman course is continued, with students working in at least six of the following areas during the year: pottery, sculpture, stitchery, architectural design, mosaics, drawing, painting, collage-montage, and print-making. Beyond the sophomore year, it seems advisable for several reasons to limit students to working in one area of fine and one area of applied art. First, the students' previous wider experience allows them to determine upon their "special" areas more intelligently; second, a larger, deeper concept of the nature of art is possible only after students have lived with an art form for some length of time. If any maturity of the sensibilities to art forms is to be generated in and by the studio, then depth in one of the media seems the only really viable mode of developing those sensibilities. Moreover, younger students seem to need a more structured program. Confusion about "what to do" for individual projects--an emotion among younger students in the studio--decreases only with the added maturity which familiarity with variant media can bring to students, and which greater knowledge of their own preferences and limitations provides the students.

Summary of Content of Design and Drawing Units

Phase I

Design: Line--line quality: direction, repetition, alternation, subordination, and accentuation; use of these qualities to create rhythm, harmony, tension, balance; area and shape as evolved from interaction of lines, and as functional according to principles of rhythm, harmony, tension and balance, repetition, alternation, etc. (Source material--Kenneth Bates' Basic Design.)

Drawing: Contour and gesture drawings; still life, basic geometric shapes for study of one- and two-point perspective; Renaissance paintings and drawings used for illustration of above points.

Phase II

Design: Tone--experimentation with tones from white to black on created shapes; application of principles of design as discovered in unit on line, to area of tone.

Drawing: Work with medium-toned papers, gray, brown; stress of importance of tone in establishing patterns of shades and shadows, highlights and lowlights through use of black and white; work with perspective studies of still life.

Phase III

Design: Texture--at this point, students began to develop marked independence in the ability to sense and utilize the principles of design as they function in the area of texture. Pride of accomplishment and confidence in individual ability replaced tentative questionings about the possible rightness of their work.

Drawing: Work in texture was reinforced in drawing as students rendered and reproduced three textural rubbings or actual textures which were to be mounted on a drawing board.

Phase IV

Design: Color--this unit was necessarily more involved because of the emotional evocations and nuances associated with the area of color. Current preferences in contrast to older rules about color harmony considered, color wheel itself; primary and secondary colors, their combinations, tertiary colors, complementary and split complementary color harmonies, analogous harmonies, climate controls, in fashion and interior design.

Drawing: Visual study of slides of early, high, and late Renaissance paintings for illustration of traditional use of color. Renaissance paintings used to review other principles active contrast of materials from Rattner portfolio with samples of primitive work.

Sixth- and Seventh-Grade Students

Individual projects. During the first two weeks, all students worked in drawing and string line designs although it would have been highly desirable to adopt the "single-project" approach for beginning students in art. Lack of space, lack of materials, and general diversity of interests led us to the abandonment of this in favor of a freer choice of projects from the following categories: pottery, sculpture, stitchery, architectural design, mosaics, drawing, painting, collage-montage, and print-making. The instructor has set a somewhat arbitrary limit of three projects per semester, in order that all students will work in at least six project areas during the year, gaining thereby either a performing or an observing experience in all areas. Moreover, the original problems of lack of space and materials have been solved. In addition, students can gain a working knowledge of the fundamentals of design which they are studying in special classes devoted to the development of cognitive awareness of the principles of design. Although these students are much more demanding of time and advice than are older, more experienced art students, it is clear that, even among those students who would not have elected art, there is a strong and decided interest in projects which both challenge their imagination and are yet suited to specific interests, as those interests are generated by the diversity of projects which are in process at any one time in the laboratory.

In addition, students view slides which illustrate principles under discussion and experimentation in their projects. Students are required to bring to class newspaper clippings, books, slides, etc., which can be related to their project areas. Each group is responsible for a bulletin-board type of presentation on their project area. At specified times, groups present reports of information concerning artists, styles, material and innovations in their project areas.

In general, the approach used with the students is an endeavor to elicit from them a genuine interest and response to the styles and media with which they are working. At this point, the view of other critics is decidedly secondary to the development by the students of their own substantive set of criteria by which to criticize a work of art intelligently.

Elements of art. During this year in art, a program of instruction one day a week in the principles and elements of art and design, has been initiated. The intention is to produce a series of lessons which coordinate studio activities with textbooks for the school art program. The first experiments with this program were lessons in color. It was hoped that working in color and color phenomena could be established; thus the first lessons introduced the vocabulary through observation and watercolor work. The vocabulary itself seemed a right place to begin, in order to facilitate subsequent discussions of color in visual art, and to minimize the element of vague personal emotion in discussions which depend so heavily upon student response to color in art. Such personal responses are inherent and, of course, healthy in any encounter with color; yet they can prove to be a barrier to learning the why's and how's of color and its use in art.

Class procedure

1. Colors were named by recognition on a color wheel chart.
2. Primary colors were discussed and defined, and each student was asked to make his own chart with chalk and paper. An example of such a chart is available as a model.
3. Secondary colors were then defined and discussed and included on the charts in the same manner as were the primaries; without explanation the students were asked to join each primary color with the secondary color opposite from it on the chart.
4. Discussion of complementary colors proceeded in relation to this fact that all opposites on the color wheel are complementary; how to create black and brown, use of charts demonstrating these mixtures.
5. Hue, intensity, value, shade, and tint were introduced and defined as part of the color vocabulary; comparisons were made between them both verbally and with visual charts.

Evaluation. Intermediate school attention span indicates that no lesson can be more than 20 to 30 minutes. This became a prime determining factor in planning subjects for lessons in color, and how these were to be divided as subjects for class work, as well as a hint for planning succeeding units. Thus, inclusion and discussion with exercises of terms such as warm and cool color, harmonies, disharmonies, proportion, and balance were planned as subjects or later lessons in color during the semester.

All class sessions were taped for further study. The tape recording of the first class revealed good response to defining colors and terms related to colors. Students seemed to understand clearly the need to define both terms and tools in art before good understanding of subject could develop. Each tape yielded many questions and answers which suggest approaches usable in subsequent lessons. Student response to questions concerning uses of color in their homes was mixed, but mostly negative. Perhaps this is due to not so much lack of awareness or of interest, but lack of responsibility. One of the most important discoveries from the first tape, which led to modifications in method in the later lessons, was the realization that charts demonstrating color phenomena were a relatively unsuccessful way of leading the students to a sure, inner knowledge of color. Far more meaningful and dramatic would be watercolors at hand for instant illustration and demonstration by the student for himself of the "facts" about color. Chalk was deemed unsatisfactory for this kind of firsthand illustration of color-mixing. The change of colors is far more dramatic with watercolor. However, active participation by students in the actual making of colors leads to the kind of student awareness of the theory of color that we want to develop.

XXXX

ART: INTRODUCTORY LESSON ON FORM

Form

Last time we talked about the art object as it exists and we talked about the way the artist organizes his subject matter on a canvas. We discussed the principles that guide him in creating a work of art, principles that can guide us in viewing the work of art. We talked about balance, harmony, and rhythm, as used by the Greeks and by artists during the Renaissance. We considered the fact that a picture is more than just subject matter, that how the subject matter is handled is important. We talked about the form the artist creates. Well, I've been thinking that maybe we should clarify that term form. If I use the words form and content regarding a picture, what do these terms mean?

The work of art exists, whether it exists on a flat plane or as a free-standing sculpture. It is there for you to look at. It is a challenge to your senses, intelligence, and emotions. It exists to evoke a response from you, the viewer. To what do you primarily respond? Form and content. Form and content were also the concerns of the artist who created the work.

The content of the work is the subject, stated and otherwise, that the artist presents to the viewer. The form is the manner in which the artist presents the content to the viewer. Content includes the artist's emotional and intellectual interpretation of subject matter. Form is concerned with the presentation of content, the artist's mode of expression, the way he presents his subject.

It is not expression or subject

Form appeals primarily to the intellect. It does not evoke emotional response or involvement, but rather intellectual investigation. The word "form" takes on many nuances of meaning; the artist's work, three dimensional or two dimensional, in sculpture, architecture, or paint, may be referred to as form. Whether or not the work of art is expressive of a stated subject matter it must have form. In fact, much of the art work of the twentieth century is formal composition devoid of expressive content and stated subject matter, and depends upon the viewer's ability to find pleasure in line, shape, tone, texture, and color for their own sakes.

The viewer should not only enjoy a "nostalgic sunset" or "beautiful child" or "appealing kitten." The colors of the sunset may be presented in a new relationship; the shapes and lines that occur in the portrait and the sensuous textures of fur may be enjoyed without the sentimental or emotional involvement that subject matter evokes. The artist is creating new forms not based on reproduction of natural or man-made objects. He is completely free to arrange line, shape, tone, texture, and color into new relationships.

How do we think of form divorced of content? Think about an aluminum jello mold. That is a form. When you place liquid jello in it, that liquid is formless; however, it is content. But when it comes out of the refrigerator and you remove it from the mold, the jello retains the form of the mold.

Think of a human being. You see hair, skin, muscle, teeth, eyes. But think of what gives form to all these. The skeleton determines the form. Remove the skeleton and you would be left with a heap of protoplasm on the floor.

Take the skeleton without the flesh, the flashing eyes, the smile. It is a pretty lifeless thing yet it is regularly composed. It is a basic structure for the living flesh and sensate person.

In our twentieth century, artists have often stripped the meat (subject-content) from their works of art and presented form.

Show:	Mondrian--Composition	form
	Pollack--Composition	expression

Formal considerations include: media, technical ability, and composition.

Modern art requires the viewer to be informed in these areas, to enjoy stone, metal and pigment for their own special characteristics. It also requires appreciating the artist's technical competence in handling that media. The viewer must understand the problems and challenges mastered by the artist in unifying such elements as line, shape, tone, texture, and color into new, interesting compositions. He must grasp the principles of harmony, balance, and rhythm which unify these lines, shapes, tones, textures, and colors into new unities. Actually, these principles underlie all of the arts. All art appeals to the senses, and is an expression of human response to nature and environment. Whether or not the artist defines the subject in a representational manner or an abstract or nonrepresentational manner, his art reflects his response to his human condition within the media which is part of his environment.

Art is a mode of ordering the chaotic universe, or expressing man's response to his position therein. Man experiences the universe through his five senses: hearing, seeing, smell, taste, touch--the operational functions of ear, eye, nose, mouth, and skin.

As our perception grows, hearing becomes listening, sight becomes perceiving. The senses become more coordinated. The mind can integrate what the eye sees, the body touches, the tongue tastes, the ear hears, and the nose smells into new experiences which we call aesthetic responses. Even at a very primitive stage, man was expressing his response to his environment via art forms. Expression was also communication. He shared his experience through the dance, sculpture and painting, music and speech, and through these arts he also attempted to control his environment. Until very recently, art has been utilitarian, created to serve a purpose similar to those of primitive man's ritualistic art. Art has been used as a religious tool to communicate with his gods and control them. Until very recently, art has been used for communication between men. Art has been message oriented.

Only in our time do we see an art that exists outside the realm of communication. Art becomes pure form, divorced from emotion and appealing only to the senses. Art at this point becomes antihuman, that is, devoid of content or subject relating to human experience. If art is devoid of human meaning, it exists only as fanciful decorative detail. The form is divorced from function in an age which believes that form follows function, that function is essential to the development of form.

Elements of Form: Harmony, Rhythm, Balance

Harmony: Similarity
Balance: Tension
Rhythm: Movement
Development

Harmony created by:

Similarity--lines, shapes, tones, color
Modulation
Repetition
Recurrence
Gradation
Progression

Variation
Alternation
Repetition

Rhythm created by:

Repetition
Gradation
Progression } of lines, shapes, tones, color
Climax
Measure
Dominance
Contrast

Balance created by:

Symmetry
Centrality) two equal parts convergent to center (bilateral symmetry)
Asymmetry--two unequal parts (small, interesting area)
Counterpoints (large loose area)

We will look at DaVinci's Last Supper; we will consider balance, harmony, rhythm. This is a serious religious picture, but let us look beyond the subject matter right now to those things that make for harmony.

Look at all the horizontal lines that repeat the line of the table.

Look at all the vertical lines that repeat the upright position of the central figure.

Look at the horizontal lines that all seem to point to the head of Christ.

Look for curved lines that repeat the curve of the window directly behind Christ.

Repetition is one of the bases for harmony in a picture. There is much variation in these kinds of lines, variety of length and thickness.

Variation creates harmony and also creates rhythm in art.

Look at the curved lines that are formed among the groups at the table, and the manner in which these alternate in length and direction. There are many small curves within the draperies, the items on the table, the hair.

Alternation is another way of creating harmony. Consider the balance that is achieved between the strong horizontal and vertical planes of this picture.

The picture is painted on a horizontal-rectangular surface. This horizontal is strongly repeated by the table which runs almost the entire length; because it relates to the surface plane, it creates a problem of balance for the artist. The strong dark verticals in wall hangings are used to counterbalance this horizontal pull. In addition, the diagonals that establish the perspective of the room pull the eye back to the center of the picture. The curves in the human groups mediate and balance the strident geometry of the verticals, horizontals, and diagonals that would otherwise dominate this composition.

Consider the color and the light in this picture. The shadows are those that would appear in a room naturally, and all the colors are subdued and unobtrusive. Renaissance artists used color and light to mold their figures, creating the illusion of weight, mass, volume, rather than decoratively as did earlier artists and those of other periods. The Renaissance artist strove for the Greek ideals of a unity achieved by balance, harmony, and rhythm as in this picture by Leonardo.

Now look at a picture by Tintoretto, done less than 100 years later. Look for horizontal lines, vertical lines, diagonal lines, and curved lines. Those most prominent are the diagonal and curved lines. Consider the tables in the two paintings. Where DaVinci is balanced like a balanced scale, the Tintoretto painting is overbalanced or tilted.

Look at the light and shadow in the two pictures. The lighting in the DaVinci is natural; the Tintoretto lighting is brightly dramatic, a type of intense light and shadow called "chiaroscuro."

What can we conclude about the specific subject matter the artist was expressing? Obviously, Tintoretto is striving for dramatic effect, building up strong tensions in the tilted composition, the wildly dramatic chiaroscuro. However, DaVinci is dealing with a very dramatic moment in his painting, too, the moment when Christ reveals that one of those at the table will betray him.

Tintoretto portrays the moment when Christ says while distributing the bread and wine at this Last Supper that the bread is his body and the wine, his blood. This is a sacrificial moment. At the time of Tintoretto, the Catholic Church was trying to revitalize its strength. So this painting and its message were to be made as emotionally moving as possible. The picture is not one of calm repose and assurance, for the time was one of great tension and emotionality as far as religion was concerned.

XXXX

One staff member in music had strong feelings that the exemplar method had serious deficiencies, primarily with respect to student interest at this age level. His attitude was that material would have to be developed which would supplement the study of exemplars or at least could be used for contrast.

Two initial approaches were tried in music. The first followed the plan in the other arts, the development of a monograph or an exemplar. The writer was to keep in mind the probable combining of the arts for teaching, but at this time was to not weaken the quality of the musical monograph. Later working sessions would wrestle with problems of the combined arts approach. The first monograph was developed using Beethoven's Piano Concerto Number 5, a work recommended by members of the musicology department. The outline for the monograph is given below.

I. Introduction
II. The man

    A. Life
    B. Influences
    C. Musical training

III. His music

    A. Works
    B. Technical qualities and aspects
    C. Expressive qualities and aspects

IV. Piano Concerto Number 5

- A. History
- B. Form
    - 1. General survey, symphony, concerto, etc.
    - 2. The concerto form in particular
- C. Technical
    - 1. Themes
    - 2. Orchestration
    - 3. Piano treatment and use
    - 4. Interpretation

XXXX

A second approach was environmental in nature. Starting with the students' familiar musical environment--jazz and rock--tapes were made similar to self-instructional units. These were made available to several school systems which had requested project materials. Mr. David Campbell wrote several articles on this aspect of the project.

The environmental approach served a number of purposes. First, the effectiveness could be determined of a taped unit in music used in classes as a teaching aid for specialist and nonspecialist teachers. Envisioned was a possible library of such taped units, covering many areas of music, that would allow the teacher to select the unit, or part of a unit, needed. A written text and appropriate visual aids were included in the unit.

Second, the effectiveness of such taped units with students and their response to the method was determined.

Third, the usefulness of jazz and its related styles as a "wedge" to initiate interest that could expand to a large variety of music was determined. The belief was that jazz tends to be neuter in its effect upon the adolescent whereas symphonic music can arouse an initial response.

Fourth, the main purpose of this endeavor was to derive insights and direction for future research. The time span of the project was much too brief and dealt with too few students to determine significant results. However, valuable insights were obtained as well as possible hints for future work.

The following pages present the tape narration and a list of the musical excerpts used in the environmental approach.

NARRATION FROM THE TAPE ON MODERN MUSIC

1. All of these various kinds of music can be called modern. There are three traditions of modern music: the symphonic tradition inherited from Western Europe; the American folk tradition, exclusively a part of the United States; and the Afro-American tradition brought by Negro slaves to this country and then incorporated into the Western European style with Western instruments and based on Western musical scales. It is this peculiar combination of the African syncopated rhythm with the Western traditional scales and instruments which produced jazz. Jazz varies between the United States, the Islands, and Latin America, but it is all derived from the same source of syncopated and microrhythms. It is not the usual pulsating 1, 2, 3, 4 beat, but it does cause a body response, snapping the fingers or tapping the foot. Syncopation is the basis of jazz, together with something called improvisation, which means creating the music while it is being performed. Jazz made the performer not only a performer but a creator. Jazz in the United States took a different path than in the Islands and Latin America due to the strong influence of rhythm and blues from the African tradition.

2. When the freed Afro-American slave finally took up Western instruments, he expressed himself with the African rhythm, but was forced to conform to the scale of the Western instruments. Thus developed a wholly new style of music, not purely African, not purely American. Jazz then, is unique to the New World.

3. From this combination emerged a new style of jazz, that which we call Dixieland, a happy danceable type of music.

4. In the 30's everybody danced, but it was to a new style of jazz that depended upon large bands for its performance. This was called Swing. The leaders of the large swing bands became famous men, men like Tommy and Jimmy Dorsey, Artie Shaw, Benny Goodman, Harry James, Gene Krupa--in what many now call the Golden Age of Swing

5. Swing, as popular music, declined during and after the second World War. It was replaced first by an experimental, ~~short-lived~~ kind of jazz called Be-Bop, that used a rhythm which was no longer even or steady enough for dancing. This evolved into a kind of jazz which is the current style today, that is, progressive jazz. Progressive jazz is a listener's music. It is not danceable as swing was, or even as Dixieland. It borrows from the symphonic tradition, and is serious. It is known as cool rather than hot, meaning that it is restrained as compared to being open and uninhibited. One must listen carefully to this, for it depends less on rhythm than Dixieland and swing. The jazz rhythm is still there, but now it is the improvisation which matters--the ideas, as the jazz man calls them.

6. All three styles of jazz still exist. One can hear Dixieland, swing, or progressive being played in all parts of the country. Dixieland and swing have remained the same. They are neither changing nor

evolving. Progressive jazz is changing. In the Islands, Cuba, Puerto Rico, and in Latin America, the jazz rhythm took on a different sound. Here the rhythm is the prime concern. The music is still danceable and is rich in the instrumental color and influences of Spain and the Indian nations.

7. American popular music, as it has been known for the last 30 or 40 years, is an offshoot of jazz. Musicians call this type of sound "sweet bands," "society bands," "hotel-style bands," and "Mickey bands." (The latter name derived from the similarity in sound to the background music of Mickey Mouse cartoons.)

8. Using elements of jazz, particularly the popular song, the theater evolved a new form called musical comedy, which is also uniquely American. It has its own story to tell, much too long to be discussed here. It has a long history of hit shows--My Fair Lady, West Side Story, Flower Drum Song, Oklahoma--all still part of the jazz tradition. Broadway shows are a combination of dance, theater, and music, much like opera, only making use of the jazz-style popular song, and set in contemporary times.

9. Rhythm and blues, unlike Dixieland, swing, progressive, the popular song, or Broadway shows, is exclusively a Negro art. It depends upon the Negro's way of singing--phrasing, bending the melody in pitch and rhythm, and expressing himself in music uniquely his own.

10. Much of the style of rhythm and blues is derived from church worship and from the spiritual.

11. Blues are a peculiar combination of sorrow and happiness, gaiety and tragedy. The melody, the harmony and rhythm may be happy sounding, gay, moving, but the words tell a completely different story.

12. In the early 1950's, Negro rhythm and blues were combined with hillbilly music from Kentucky, Tennessee and the South. This peculiar combination gave us the style of music which is most popular today--rock and roll, begun by Elvis Presley. Rock and roll, then, is not very old but is based on one of the oldest kinds of American jazz. Rock and roll has retained the rhythm from rhythm and blues--that is the jazz rhythm--but it has added a peculiar hillbilly style of singing.

13. Of the three traditions, American folk music has been least affected by other styles of music because of its origin in the mountains and the far West. American folk music is unique to this country, and up until recent times, it had hardly changed. Its main purpose was to tell a story set to the simple kind of melody with a simple accompaniment.

14. In recent years folk music has enjoyed a revival, has become popular and, of course, urbanized. It is now sung by people who have no connection with the country, or the mountains, or the far West. This is what is now termed urban folk music, such as the music of Peter, Paul, and Mary.

15. The most recent development has been a combination of rock and roll and folk music--a new phenomena called folk rock originated mostly by Bob Dylan, making use of the rock and roll rhythm derived from jazz, rhythm and blues, and the folk song.

16. In the middle and late 19th century the force of nationalism that swept across Western Europe also affected music. The music of that time is associated with countries and the composers that produced it. French music is typically French, German music is German. The educated listener can identify its country of origin. In Germany, for example, Richard Strauss was writing a music that was German in every sense--powerful--strong--very masculine, incorporating many of the aspirations of the German people.

17. In the last decade of the 19th century and extending into the 20th century, impressionism which started first in literature and then affected painting, became dominant in music. The composers, Debussy and Ravel, were its leaders. The music is light, colorful like the paintings, and very delicate in its shadings.

18. Nationalism and impressionism gave way in the first decade of the 20th century to an internationalism, not only in music, but in every way of life, so that now it is difficult to determine the nationality of a number. Stravinsky was a prime composer of the new music. His Rite of Spring broke from all traditions. This piece made use of dissonances, different rhythms, and different orchestrations. At the time of its first performance it caused a near riot. Today it is considered a conventional piece and is part of the symphonic tradition.

19. For a brief time in the 1920's, symphonic music was influenced by jazz, especially in the work of George Gershwin. There seems to be little continuation of this influence. Jazz has gone its own way, being slightly influenced by symphonic music while symphonic music now rather ignores jazz. This short excerpt from George Gershwin's Rhapsody in Blue, shows an attempt to combine jazz and the symphonic tradition.

20. There is so much experimentation, so many different styles, so many different kinds of music within the current symphonic tradition that it is impossible to consider all of them. Electronic music, which is among the more experimental music, is one example. Whether the electronic experimentation will become traditional music, no one can say.

Music Accompanying Tape

Introduction

1. Cool, Stan Kenton
2. I Feel Pretty, Dave Brubeck
3. Officer Krupke, Broadway Show Cast
4. Help, The Beatles

5. Rite of Spring, Stravinsky
6. Electronic
7. Blowin' in the Wind, Peter, Paul and Mary
8. Tambourine Man, Bob Dylan
9. Maggie's Farm, Bob Dylan

(8 minutes)

Jazz

1. Drums and Voice
2. Dixieland (early)
3. Dixieland (late)
4. Take the "A" Train, Duke Ellington
5. I Feel Pretty, Dave Brubeck
6. Cherry Pink, Perez Prado
7. (Popular)
   a. Canadian Sunset, Hugo Winterhalter
   b. The Naughty Lady of Shady Lane, Ames Brothers
   c. Donkey Serenade, Alan Jones
   d. Cocktails for Two, Spike Jones
   e. Indian Love Song, Jeanette McDonald and Nelson Eddy
8. Jet Song, Broadway cast
9. (Rhythm and blues)
   a. Swing Low, Hannah Dean
   b. Blues, Jon Hendricks

Modern Music: Dixieland

E--Excerpt, C--Complete

1. Prologue, Stan Kenton (C)
2. In the Mood, Glenn Miller (E)
3. Kiss Me Sweet, Original New Orleans Rhythm Kings (E)
4. Maryland My Maryland, Turk Murphy (E)
5. Separate instruments (E)
   a. Trumpet
   b. Clarinet
   c. Piano
   d. Trombone
   e. Drums
   f. Bass
6. Darktown Strutters Ball, Muggsy Spanier (C)
   In order: ensemble: clarinet, piano, cornet, trombone, ensemble, drum tag, ensemble
7. Mac the Knife, Louis Armstrong (C)
8. 46th Street Boogie, Memphis Slim (E)
9. Let's Sing Again, Fats Waller (C)

Modern Music: Swing

E--Excerpt, C--Complete

1. Muskrat Ramble, Muggsy Spanier (E)
2. I Want to be Happy, Benny Goodman (E)
3. Begin the Beguine, Artie Shaw (E)
4. Boogie, Memphis Slim (E)
5. Boogie Woogie, Tommy Dorsey (C)
6. My Old Flame, Billy Holiday (E)
7. There Are Such Things, Frank Sinatra with Dorsey (E)
8. Tchaikowsky Piano Concerto, Freddy Martin (E)
9. Take the "A" Train, Duke Ellington (C)
10. One O'Clock Jump, Count Basie (C)
11. Sunrise Serenade, Glenn Miller (E)
12. Molten Stomp, Woody Herman (C)

Be Bop

E--Excerpt, C--Complete

1. Oop-Pop-A-Do, Dizzy Gillespie (C)
2. Air Mail Special, Lionel Hampton (C)
3. Drums illustration of Be Bop (E)
4. Riffs
   a. Overtime
   b. Rat Race
   c. Cool Breeze
   d. Allen's Alley
   e. Mutton Leg
   f. 52nd Street Theme
   g. Royal Roost
5. Bop Vocals
   a. Opp-Bop-Sh-Bam
   b. Jump Diddle Ba, Dizzy Gillespie (E)
   c. Ha, Charlie Ventura (C)
6. What Is This Thing Called Love, Charlie Parker (C)
7. Fast Running Notes examples, three excerpts (E)
8. Oasis, Dizzy Gillespie (C)
9. Whealeigh Hall, Dizzy Gillespie (C)

Progressive Jazz

E--Excerpt, C--Complete

Introduction

1. Standstill, Paul Desmond and Gerry Mulligan (E)
2. I Feel Pretty, Stan Kenton (E)
3. Cloudburst (vocal), Lamberts, Hendricks, and Ross (E)
4. Evolution of Man, Herbie Mann (E)

5. The Cool Sound (Saxophone)
    - a. Talk of the Town, Lester Young (E)
    - b. Tours End, Stan Getz (E)
    - c. Standstill, Desmond and Mulligan (E)
6. Little White Lies, George Shearing (C)
7. Taunting Scene (West Side Story), Stan Kenton (C)
8. Dialogues for Jazz Combo and Orchestra, Dave Brubeck (E)
9. Cloudburst (vocal), Lamberts, Hendricks, and Ross (C)
10. So What, Miles Davis, Trumpet (C)
    Bill Evans, Piano
    John Coltrane, Tenor
    Julian "Cannonball," Adderley

Syncopation

E--Excerpt; C--Complete

Some class participation in clapping out syncopated rhythms is required here.

1. Marketplace at Limoges, Moussorgsky
    - a. Ravel Orchestration (C)
    - b. Swingle Singers (C)
2. Don Giovanni, Mozart
    - a. From the Opera (E)
    - b. Hold My Hand Don (C) (Rock and Roll)
3. Syncopation
    - a. Bass drum
    - b. Bass
    - c. Complete drum rhythm

    } Very short excerpts
4. Blues
    - a. With syncopation
    - b. Without syncopation

    } 12 measures
5. Cherry Pink, Perez Prado (E)
    1 $\underline{2}$ 3 $\underline{4}$ 5 $\underline{6}$ 7 $\underline{8}$ = mambo
6. America, Stan Kenton (E)
    1 2 3 $\underline{4}$ - 6 7 8, 1 2 3 $\underline{4}$ - 6 7 8
7. Spiritual
    - a. Robert Shaw (E)
    - b. Hannah Dean (E)
8. Rite of Spring, Stravinsky (E)
    1 2 3 4 1 2 3 4 1 $\underline{2}$ 3 $\underline{4}$ 1 2 3 4 1 $\underline{2}$ 3 4

    $\underline{1}$ 2 3 4 $\underline{1}$ 2 3 4 1 $\underline{2}$ 3 4 / 1 2 3 4 1 $\underline{2}$ 3 $\underline{4}$ 1 2 3 4

    1 $\underline{2}$ 3 4

(15 minutes)

Improvisation

E--Excerpt, C--Complete

1. I Feel Pretty
    a. Broadway Show (E)
    b. Dave Brubeck (E)
    c. Stan Kenton (E)

    The "bridge" or "middle"
    a. Broadway Show (E)
    b. Dave Brubeck (E)
    c. Stan Kenton (E)

2. Maria
    a. Broadway Show
    b. Dave Brubeck } (E)
    c. Stan Kenton
    d. Dave Brubeck (C)

3. Sweet Sue
    a. Straight, as written
    b. 1st improvisation, clarinet
    c. 2nd improvisation, clarinet
    d. Simultaneous improvisation, trumpet and clarinet
    e. Full Dixieland chorus

4. Otchi-Tchor-Ni-Yi, Louis Armstrong
    a. Full chorus
    b. Vocal
    c. Piano
    d. Speed-up tempo (break)
    e. Full ensemble
    f. Clarinet
    g. Tenor sax
    h. String bass
    i. Trombone
    j. Chorus
    k. Drum solo
    l. Chorus

5. Twinkle, Twinkle Little Star
    Variations by Mozart, Piano
    a. Melody
    b. Var. I
    c. Var. II (melody)
    d. Var. III (slow)
    e. Var. IV (fast and strong)

Coloration

E--Excerpt, C--Complete

1. Goldfinger (C)
2. I Want to Hold Your Hand (orchestration) (E)
3. James Bond Theme (E)

4. Various Colorations
   a. Trumpet, cup mute)
   b. Trumpet, wa wa mute) (E)
   c. Trombone, plunger mute)
   d. Vibes
   e. Cymbals
5. Saxophone (E)
   a. With vibrato
   b. Without vibrato
   c. Coleman Hawkins
   d. Sonny Stitt
   e. Stan Getz
   f. "Bond Twist"
   g. Illinois Jacquet
   h. Paul Desmond
   i. Charlie Parker
   j. John Coltrane
   k. Gerry Mulligan
6. Trumpet (E)
   a. Perez Prado
   b. Miles Davis
   c. Dizzy Gillespie
7. Guitar (E)
   a. A straight performance
   b. Rock and roll
   c. Eddie Arnold (Western)
8. Vocal
   a. Mario Lanza
   b. Spike Jones
   c. Harry Belafonte
   d. Eddie Arnold
   e. Louis Armstrong
   f. Jon Hendricks
   g. Hannah Dean
   h. Lamberts, Hendricks, and Ross
   i. Beatles
9. Bands (E)
   a. Guy Lombardo
   b. Artie Shaw
   c. Stan Kenton

Expression

E--Excerpt, C--Complete

1. Piano (E)
   a. Clair de Lune, Debussy
   b. Boogie Woogie, Memphis Slim
   c. Moonlight Sonata, Beethoven
   d. Maria, Dave Bruebeck
   e. Rhapsody on a Theme, Rachmaninoff
2. In Praise of God
   a. My Love What a Mornin', Robert Shaw (E)
   b. Wasn't That a Mighty Day, Black Nativity (C)
3. Trumpet (E)
   a. Blues Licks
   b. So What, Miles Davis
   c. That's For Ma, Louis Armstrong

4. Origins (E)
   a. Fieldhands Singing (My Woman)
   b. C Rider, Jon Hendricks
   c. W. P. A., Jon Hendricks
5. In Instruments (E)
   a. Don't Call Me, Johnny Hodges
   b. Lester Young
6. You Gonna Lose That Girl, Beatles (C)
   Bouquet of Roses, Eddie Arnold
   Help, the Beatles

Folk music

1. Jamie McPherson, Pete Seeger
2. If I Had a Hammer, Peter, Paul and Mary
3. Maggie's Farm, Bob Dylan

Symphonic music

1. Rhapsody in Blue, George Gershwin
2. Afternoon of a Faun, Debussy
3. Rite of Spring, Stravinsky
4. Electronic

APPENDIX A: MUSIC EXEMPLAR

EXEMPLAR ANALYSIS NO. 1: "Cujus animam gementem" from Giovanni Battista Pergolesi's Stabat Mater

I. Primary concepts.

A. Qualities of sound.

1. Level of sound.

a. This movement is set in fairly high soprano range.
b. The accompanying instruments (string orchestra and organ) play mostly in their middle ranges.

2. Amount of sound.

a. The performing forces consist of a solo soprano voice, violin I and II, viola, cello, bass, and organ.
b. As written, the piece appears to be scored rather thinly:

(1) Usually, it consists of only two lines.
(2) For the most part, triads seem to be left unfilled and incomplete.

c. However, as indicated by the numerals in the score, the organ realizes the figured bass, thus completing the chords.

3. Color of sound.

a. The timbre is brilliant in some spots (mm. 15-18; mm. 74-77; mm. 91-94) because of the combination of two factors:

(1) The quality of the fairly high soprano voice and violins.
(2) The use of *forte* repeated trills.

b. Other parts, by comparison, feature a rather muffled sound (see: mm. 83-90, marked "sotto voce").

4. Strength of sound.

a. The piece incorporates a wide range of dynamics, from *pianissimo* to *forte*.
b. In typically Baroque fashion, the composer uses terrace dynamics (sudden changes in the degree of loudness or softness).

(1) An example of terrace dynamics appears right at the beginning of the piece (mm. 1-5).

(a) The movement begins *piano*, and remains at that dynamic level for three measures.
(b) At the end of the first phrase (m. 4), there is a sudden change to *forte*.

- (c) The new phrase (m. 5) begins again with a sudden return to the piano dynamic marking of the beginning.

(2) Thus, terrace dynamics are used to mark phrases by calling attention to their beginning and end.
(3) Dynamics are also used to emphasize certain notes:

- (a) High G with a trill on it (mm. 15-18; mm. 74-77; mm. 91-94): This tone provides brilliance.
- (b) High Ab (mm. 59, 61): This tone emphasizes a foreign tonality.
- (c) High C (mm. 104, 106): This tone is a strong tonic (I) root.

c. Dynamics aid in projecting the solo vocal line (mm. 28ff.): Orchestral lines, which were previously marked forte in the introduction (mm. 1-27), are now only mf.
d. Dynamics are used for contrast, to add variety to a piece involving a lot of melodic repetition.
e. Dynamics are employed as an element of drama (mm. 83-89).

(1) Here, we have the tension of several elements:

- (a) Dynamics are extremely soft ("sotto voce").
- (b) There is a long bass pedal on the tone C (this creates tension, since the ear then desires a change).
- (c) A chromatic ascending line.
- (d) Dissonant intervals:

  1) The large interval of a diminished seventh (Ab-B natural) (m. 87).
  2) A tritone in the bass (mm. 88-89).

B. Qualities of movement.

1. Pace of movement. The tempo of the piece is Andante amoroso (a moderate pace).
2. Regularity of movement. The pace remains the same throughout.
3. Articulation of movement (the flow of a piece: whether a work's movement is continuous or separated).

a. Phrases are sharply demarcated (separated) by:

(1) Rests at the end.
(2) Change in rhythm.
(3) Heavy stress on last notes.
(4) Dynamic change.
(5) Drop in melodic line (sometimes).

4. Intensity of movement.

   a. In general, the manner of movement is rather vigorous; the reasons are:

      (1) There is a heavy first beat stress (type of articulation).
      (2) The first beat of the measure is short, while the second is long (rhythm).
      (3) The rhythm of the bass line is in opposition to that of the other instruments.
      (4) All of this rhythmic conflict is resolved as the ear is brought up short at the end of the phrase by two strong, short, equal, heavily accented eighth notes.
      (5) The impression of vigor is added by:

         (a) Dynamic contrasts.
         (b) Melodic skips.
         (c) Harmonic dissonance (suspensions).
         (d) The bold trill passages.
         (e) The use of an energetic "walking" bass.

   b. There are some contrasting passages, in which the manner of movement is gentle; they usually last only a short time, and serve to further stress the vigor of the work.

      (1) In these passages, the phrases are usually longer than the four-bar phrases of the vigorous sections.
      (2) Generally, phrase relationships are uneven (see: mm. 9-23, which incorporates 2 + 6 patterns, rather than 4 + 4).
      (3) These passages are notable for their legato style; slurs over the notes give the impression of smoothness (see: mm. 64ff.).

C. Points of arrival.

1. Clarity of arrival.

   a. There are many points of arrival through the piece.
   b. These points of arrival are quite clear.

      (1) They are always marked by a complete break--a halt in sound.
      (2) They coincide with the end of a phrase.
      (3) They are marked by strong cadences in the principal key of that particular section (i.e., I-IV-V-I progressions, all chords being in root positions).

A4

2. Finality of arrival.

   a. Most points of arrival (cadences) in the piece are weak, in order to keep the work in motion.
   b. For example, four main points of arrival occur during the introductory orchestral section--the first three of which are quite weak:

      (1) V^2-I^6 cadence (m. 4).

         (a) This cadence is harmonically weak.

            1) In the V chord, the root (G) is missing, with no indication for its inclusion in the figured bass notation; further, the chord is in weak last inversion, with the seventh (F) in the bass.
            2) In the I chord, the third (Eb) is in the bass; further, the chord is incomplete (its fifth, G, is missing).
            3) This cadence seems harmonically unrelated to the next phrase, which begins in Bb (the seventh of C).
            4) The effect of this harmonic instability is to keep the piece in motion.

         (b) Against this harmonic weakness, the composer juxtaposes other types of strength--thus adding tension:

            1) Rhythmic strength. The cadence consists of strongly accented, equal first and second beats.
            2) Dynamic strength. The forte marking of this measure (m. 4) contrasts with the preceding piano indication.
            3) Melodic strength.

               a) These two notes (m. 4) are a compact, separate entity from the preceding measures; they are separated from the preceding notes by the drop of a seventh from B to Ab (mm. 3-4).
               b) There is a strong melodic progression from the lead tone (B) to the root (C) of the tonic.

      (2) Point No. 2. Cadence F-Bb (m. 8).

         (a) This cadence is exactly the same as that of measure 4, except it is a whole step lower.
         (b) Thus, it bears similar degrees of weakness and strength, within itself, as the first cadence.

- (c) However, by relation to the first cadence, it is somewhat weaker, since it is not in the tonic.
- (d) Even more important, this cadence serves to further weaken the first cadence by casting doubt on the tonality of the work as a whole.

(3) Point No. 3. Pause on the dominant, G (m. 14).

- (a) This point of arrival is harmonically weak.
  - 1) It is not part of a cadential formula.
  - 2) It is preceded by a "progression" which includes several diminished seventh chords.
  - 3) The dominant (V) is on a weak beat; it is preceded by the dissonance of a I^6_4 chord on the strong beat of the measure.
- (b) This point of arrival is melodically weak.
  - 1) The root is not in the treble voice.
  - 2) Rather, the upper voice moves from Eb (the upper neighbor of the fifth) to D (the fifth of the dominant chord).
- (c) This point of arrival is dynamically weak.
  - 1) Previous points of arrival were emphasized by their forte dynamics.
  - 2) This point of arrival, however, simply continues the piano dynamics of the previous portion of the phrase; thus, it is not outstanding.
  - 3) This point of arrival is subordinated to the following brilliant forte trill passage.
- (d) This point of arrival is rhythmically strong.
  - 1) It has accented, equal first and second beats contrasting with the preceding smooth flow.
  - 2) It is marked by a complete halt in sound as before.
  - 3) However, because of other weak harmonic, melodic, and dynamic factors, this is not enough to stop motion; therefore, the piece continues.
- (e) The arrival on the dominant moves the music back to the "right" (tonic) key.

(4) *Point No. 4*. Repeated V-I cadences (mm. 22-27).

(a) This point of arrival is *harmonically* strong: It is a straightforward V-I cadence.

(b) It is *melodically* strong, with a lead tone to tonic root progression in the treble.

(c) It is *rhythmically* simple and clearcut.

(d) It is *dynamically* strong: Two out of three cadences at this point are *forte*.

(e) Nevertheless, since this is not the conclusion of the piece, the composer uses the following methods of variation to avoid the monotony of exact repetition, as well as to keep away any feeling of stability:

(1) *Harmonic*. After the first two cadences, Pergolesi inserts the neighboring thirds of C (Ab and Eb) in succession, isolated in the bass line; this adds motion.

(2) *Melodic*. There is a slight change in the treble for the third cadence (B natural is now a D).

(3) *Rhythmic*. There is a slight change in the bass line rhythm for the second cadence.

(4) *Dynamic*. The composer uses terrace dynamics, alternating *forte*, *piano*, *pianissimo*, and *forte* in quick succession.

(5) *Articulation*. There is a change from slurred to more marked articulation for the third cadence.

3. *Emphasis of arrival*.

a. In this piece, arrival is projected with quite a heavy stress.

b. Emphasis consists of:

(1) Marked-in accents.
(2) Contrasting dynamics.
(3) Separation from the following section by silence; each phrase is followed by a sudden halt.
(4) Change in rhythm.
(5) Melodic leaps to the point of arrival.

D. *Interaction of movement and arrival* (the creation of phrases of musical movement).

1. *Length of phases of movement*.

a. Usually phases of movement in this piece are quite short, averaging four measures.

b. They are unequal and asymmetrical.

(1) There is a tendency to balance the first phrase with a second phrase of equal length (see the opening pair of four-bar phrases); then, the composer unbalances the structure with a phrase of different length.
(2) The use of both even and odd-numbered phrases is noticeable.

(a) The introduction has a total of 27 measures.
(b) These are disposed as follows:
4 + 4 + 6 + 4 + 5 + 2 + 2

2. Approach to the point of arrival.

a. The composer employs a steady approach to the point of arrival, with prominent sequential rhythmic patterns.
b. There is a tendency for the melodic line to rise toward the point of arrival, giving a feeling of forward motion, and for the line to drop suddenly upon arrival.

II. Secondary concepts.

A. Rhythm.

1. Beat. Easily detectable throughout the piece.
2. Tempo (pace).

a. Andante. Refers to the speed (moderately slow and moving).
b. Amoroso (amorously). Qualifying term for the manner of pace, giving some indication of its expressive value.
c. There is no change in pace; it is the same throughout the piece.

3. Meter (the steady flow of beats organized into small groups).

a. Groups of beats are like small phases of movement.
b. Function of the first beat in each group.

(1) It generates fresh movement.
(2) It also serves as a point of arrival for the preceding group.

c. Type of grouping: simple triple meter.

(1) Contains three beats.
(2) These beats are not subdivisions of a more primary beat.

4. Note values.

a. There is a fairly even distribution of weight throughout the measure because of the combination of short and long notes.

(1) A heavy first beat accent is offset by the following longer notes (lasting for two beats).
(2) Typically, the first beat contains short notes.

(a) See: mm. 9, 10, 11, etc.
(b) Since they are faster, they therefore tend to receive less emphasis.

(3) The effect of arrival is assigned to long notes.
(4) Short notes give the impression of movement.
(5) The length of these notes is connected with harmony: The composer tends to dwell on nontonic tones.

(a) Example:

1) The first notes (C, Eb, G) of mm. 1-3 outline the tonic triad (C minor).
2) These notes are short eighths.
3) By comparison, the nontonic second and third beats of these same measures are longer quarter notes.

b. There are no upbeats; thus, the piece bears a sense of directness, with strong downbeat accents.
c. The rhythm is straightforward.

(1) There is no syncopation.
(2) Few notes are tied across the bar.

(a) They appear in the inner voices.
(b) Tied notes are never part of the prominent melody.

5. Rhythmic motives (patterns).

a. The piece has very distinctive rhythmic patterns throughout; the composer tends to develop these, rather than the melody.

(1) ♪♩ (see: mm. 1-3).

(a) This motive is developed sequentially.
(b) It is shortened to ♫ to conclude the first phrase.

- (c) It is used as a descending octave to conclude large sections (mm. 27, 63) and to end the piece (m. 108).
- (d) It is used as an ascending octave.
  - 1) To retard the end of the piece (mm. 104, 106).
  - 2) To emphasize the end.
  - 3) To slow motion, thus calling the end (which is similar to other portions of the piece) to the listener's attention.

(2) ♬♫ (see: mm. 9, 11, 24, 26).

- (a) This figure is related to ♪♩, formed from the subdivisions of the latter.
- (b) This figure is used to develop the initial phrase.
- (c) It is used in cadences to provide motion on the dominant (see: mm. 24, 26).
- (d) It serves as a contrast with either the following long note or the resolution to the static tonic.

(3) Trill pattern, repeated over four measures (see: mm. 15-18).

- (a) This passage represents a temporary stop in motion, designed to delay the inevitable tonic.
- (b) It occurs over a static, repetitious bass line.
- (c) It is the high point, lasting over a long period of time, of large sections: it commands attention by:
  - 1) Duration (it lasts a long time).
  - 2) Height (it is nearly the highest note in the section).
  - 3) Dynamics (it is one of the loudest parts of the section).
  - 4) Doubling. The strings double the voice when the passage is repeated (mm. 74-77; 91-94).

b. Development of rhythmic patterns (♪♩).

(1) Change intervals.

- (a) Originally, the pattern consists of whole and half steps.
- (b) Mm. 42-49.

1) This passage is built on the original short-long rhythm.
2) However, the small intervals are now changed to a minor third (Bb-Db) for contrast.

(c) Mm. 59, 61, 104, 105: The rhythm is used as an ascending octave to signal the end of large sections.

(2) Change direction.

(a) Originally, the motive ascends.
(b) M. 14. A half-step descent signals the end of a dominant phrase.
(c) Mm. 27, 63, 108. An octave descent indicates the conclusion of large sections (with final cadential repetitions) and the end of the piece.
(d) Mm. 38-39. The pattern is used as descending thirds.

(3) Use the rhythmic pattern as the basis for an entire passage of tension (mm. 83-90).

(a) The note is the same on all beats of the measure: it changes only from one measure to the next.
(b) Variety in the passage is achieved by changing the interval in the figure.

1) The pattern is included as a large, dissonant interval (Ab-B natural, a descending diminished seventh).
2) The passage ends with a descending half step.

6. Larger rhythmic groups: phrase, period.

a. Beats are grouped in small units of threes (simple grouping); these are equivalent to one measure.
b. Multiples of this simple grouping make the phrase (usually four measures here).
c. This four-measure phrase is balanced by another immediately following (mm. 5-8).
d. However, this balance is upset by:

(1) A series of short two-measure phrases, which combine to form a six-measure phrase (mm. 9-14).
(2) The following long phrase (a four-measure trill and a five-measure drive toward the cadence).

e. Finally, the repeated two-bar cadences restore symmetry (they total four measures).
f. What constitutes a phrase in this piece?

    (1) It is of no prescribed length, though it tends to be either two or four bars long.
    (2) It is fairly short, with a clearly defined point of arrival (cadence or a pause on I or V).
    (3) Its material is well delineated in style; the first phrase, for example (mm. 1-4), is marked by its distinctive short-long rhythm.
    (4) However, this phrase is not a complete musical statement.

        (a) It lacks something in form and sense; thus, it does not give the listener the impression that it is a complete musical statement.
        (b) In this case (mm. 1-4).

            1) It is too short to be a complete statement.
            2) It does not have enough internal contrast to be an entire piece.
            3) The end is too abrupt and different from the rest of the phrase; it demands continuation and resolution of the tension of the large interval leap and the sudden change in dynamics.

g. What constitutes a period in this piece?

    (1) A period is a group of phrases with a point of arrival that gives a convincing impression of finality.
    (2) Here, the instrumental introduction (mm. 1-27) constitutes a period.

        (a) This is a rather long period.
        (b) There is never enough sense of balance and phrase completion to signal the end of the period until measure 27.

    (3) Periods are of different lengths:

        (a) Period 1 (mm. 1-27): 27 mm.
        (b) Period 2 (mm. 28-63): 36 mm.

            1) Repetition is a large factor in the length of periods.

        (c) Period 3 (mm. 64-108): 45 mm.

1) The end of this period is a bit difficult to determine.
2) At first, measure 82 sounds as though it might be the end of the period.
    - a) Harmonically, it is the end of the period, featuring a cadence.
    - b) However, the ear has previously been led to expect multiple cadences at the end of a period.
    - c) Since multiple cadences do not occur, the ear must wait for the end of the piece to balance the first two periods with a third.

B. Melody.

1. Melodic contour.
    - a. Definition. The shape of a melody: melodic movement.
    - b. Contour patterns.
        - (1) They are varied from phrase to phrase.
        - (2) There are three patterns discernible in each section.
            - (a) Rising (see: mm. 28-35).
            - (b) Revolving around a point (see: mm. 42-49).
            - (c) Falling (see: mm. 50-59).
        - (3) With some notable exceptions, the motion is primarily conjunct (smooth).
    - c. Changes in direction within the melody compensate for one another.
        - (1) Phrases tend to return to their point of origin.
        - (2) This return occurs in two ways, either:
            - (a) Suddenly (mm. 1-4).
            - (b) Gradually (mm. 15-27).
    - d. Musical intervals.
        - (1) Distances between notes are used to build melodic contour.
        - (2) The different sizes of musical intervals contribute to the impression of movement within a motive: thus:
            - (a) Phrase 1 (mm. 1-4) uses small intervals (whole and half steps) to move toward the end of the phrase.

(b) Phrase 1 uses a large interval (a diminished seventh) to signal its arrival at the goal (m. 4).

(3) Intervals are used to create conjunct and disjunct motion.

(a) The intervals of the first three measures are conjunct (half and whole steps).
(b) There is one point of disjunct motion in the phrase (the diminished seventh between measure three and four).

e. A melodic apex (the peak of melodic contour) gives shape to the melody.

(1) Frequently, the apex occurs very late in the phrase, thus retaining drive toward the end.
(2) An example of this occurs in the first phrase (mm. 1-4), with its peak on Ab reserved for the end of the third measure.

f. Large-scale contour.

(1) This type of contour directs musical movement, giving shape to whole passages.
(2) Contour analysis of mm. 1-27:

(a) This passage features an overall ascent from C (the tonic root) to G (the tonic fifth).
(b) Upon arrival the tonic fifth is emphasized by its extension over four measures and by repeated trills.
(c) The G is stretched to Ab (its upper neighbor).

1) This Ab is reached very early (m. 3); it is then reiterated as the peak of a phrase (m. 11), and appears, once again, to lead into the long trill (m. 15).
2) The Ab is a device for the injection of tension into this work.

(d) The trill passage is a focal point of the phrase.

1) It serves as the goal of its initial ascent.
2) It initiates the gradual return from G to C through a series of whole and half steps (mm. 15-23).

(e) What happens between the time that Ab is first reached (m. 3) and the descent from G begins (trill passage, mm. 15-18)? What does Pergolesi do to keep the listener interested between mm. 5 and 15?

1) There are two phrases in this section.

   a) Phrase 1 (mm. 5-8) ends on Bb.
   b) Phrase 2 (mm. 9-14) ends on D.

2) Thus, these phrases revolve around the tonic, C, without actually touching on it by stressing its lower and upper neighbors, Bb and D, respectively.

2. Melodic motives.

   a. Definition: the combination of melodic contour and rhythmic patterns; phrases and periods are formed from melodic motives.
   b. Number of motives: many small motives.
   c. Variety of motives. They are quite similar.
   d. Relationships between motives: primarily repetition.

      (1) Example. The motive of mm. 9-10 is rhythmically different, yet derived melodically from the opening of the piece.

         (a) Its first three notes (Bb, C, Db) are the same as those of the preceding phrase (mm. 5-8).
         (b) This phrase (mm. 5-8) is a duplicate of the first phrase (mm. 1-4) a step lower.

      (2) Example. The motive of mm. 11-12 is also related to preceding material.

         (a) Its first part (m. 11) is the same as m. 9, but transposed a fifth higher.
         (b) The actual notes (F, G, Ab, B♮) are taken directly from mm. 2-4, including the characteristic drop of a diminished seventh (Ab to B♮).

3. Treatment of melodic material.

   a. Definition: how a composer works with melody to create a composition.
   b. Type of melodic material used here: theme

      (1) A theme is not complete in itself, but is subject to change.
      (2) It is part of a larger composition; it serves as a "topic for discussion."

- (3) Its contour is subject to change and development.
- (4) It has distinctive rhythmic motives, but these are nonetheless subject to development.
- (5) Its motives seem dissimilar, although they are often related.
- (6) It has a large range (from F to high Ab--a tenth); thus, it is not easy to sing.
- (7) It is asymmetrical; it does not contain balanced phrases and periods.
- (8) Its sense of phrase relationships is incomplete until the ends of periods and until the conclusion of the piece as a whole.

c. Manner of handling melodic material.

- (1) To a certain extent, there is some development.

    - (a) The original motive groups are altered.
    - b) For example, in mm. 83-90 the original group is made longer by the repetition of individual tones.

- (2) Pergolesi primarily uses sequence, though; this is typical Baroque development by extension (spinning out).

    - (a) This technique consists of the restatement of a motive at a higher or lower pitch to extend the phrase.
    - (b) Example: mm. 5-8 repeat mm. 1-4 a step lower.
    - (c) Example: mm. 4 -49 develop the interval of a third (Bb-Db).

        - 1) This interval is immediately derived from m. 40 (Bb-C-Db-C) by leaving out an intervening note, C.
        - 2) The passage rotates around the third and repeats it a number of times.

C. Texture

1. Definition: the total effect of many lines together; the action of component parts or voices.
2. Type of texture: give-and-take.

    a. Basically a homophonic texture (melody and accompaniment), with elements of counterpoint (the juxtaposition of melodies, one against the other).
    b. In typical Baroque fashion, this piece features polarity of voices.

(1) The emphasis is on the outer voices (soprano and bass).
(2) The keyboard (organ) fills in the inner voices from numerals indicated in the score; this practice is known as the realization of figured bass.
(3) Nevertheless, as in homophonic texture, the melody is the most important (prominent) voice.
(4) The bass line does not employ the same rhythmic pattern as the treble (isometric rhythm), as in true homophonic texture; nevertheless, it is closely related to the soprano line.

    (a) It tends to follow slightly behind the treble, changing notes on the third, rather than the second beat (see: mm. 1-3).
    (b) However, treble and bass lines coalesce at the end of the phrase, concluding with the same rhythm (see: m. 4).

(5) Phrase structure. As in true homophonic texture, a break (caesura) occurs at the end of a phrase; here, it is marked by the conclusion of each phrase with a rest.

D. Harmony.

1. Tonal center.

    a. Definition: a combination of tones, acting to give the impression of a tonal center.
    b. Tonic note: the central tone (tonal center) in a work; here the tonic note is C.
    c. Means of assertion to establish a tonal center.

        (1) First impression. The tone, C, occurs first in the melody (m. 1).
        (2) Frequency. The tone does not occur particularly often during the course of the melody; however, it appears frequently in repeated concluding cadences (mm. 22-27).
        (3) Final impression. The tone, C, is last in the work where it is outstanding for its projection in high range (mm. 104-108).

2. Stability and instability.

    a. Definition: relative qualities, created by tone combinations.
    b. Stability implies:

        (1) A feeling of rest; poise.
        (2) Consonance.

- (3) Arrival in harmony.
- (4) Except at cadence points, these qualities are minimized in this piece.

c. Instability implies:

- (1) Motion; restlessness.
- (2) Dissonance (see the relationship between treble and bass on the second beat of mm. 1-3).
- (3) Movement in harmony (see: mm. 5-8, which suddenly move away from C).
- (4) These qualities are prominent in this piece.

d. The degree of stability differs for various intervals.

- (1) Two very unstable intervals appear prominently in the melody.
  - (a) The diminished seventh (see: mm. 3-4).
  - (b) The tritone (see: mm. 66, 71).
- (2) The effect is one of great tension.
- (3) Progressions from the leading tone (B) to the tonic note (C)--the stable interval of a half step--occur only at cadence points, since they tend to stop motion.

3. Key and scale.

a. Definition: a series of relationships, in which not all notes are of equal importance.

b. Tonic.

- (1) The central note of a group of tones.
- (2) A point of reference for other notes.
- (3) Here the note C.
- (4) Other notes depend on the tonic for their relative positions.
  - (a) Thus, C is the focal point of phrase 1 (mm. 1-4), which begins and ends on that tone.
  - (b) Phrases 2 and 3 (mm. 5-8; 9-14) are related to phrase 1 because their concluding tones surround the tone C in the C minor scale.
  - (c) The tonic depends on other tones, however, for clarification and support.
    - 1) Although the piece is in the key of C minor, the tone C is not especially prominent.
    - 2) However, the piece is in C by implication, rather than by direct statement.

a) Large sections of the work revolve around Eb and Ab, the upper and lower thirds of C minor (see: mm. 42-63).

b) Details such as the insertion of these two tones into a C minor context (see: mm. 23 and 25), reinforce this large-scale design, and imply that it was deliberate on the part of the composer.

c. Minor scale.

(1) An arrangement of whole and half steps (here, the C minor scale: C D Eb F G Ab B♮ C).

(2) Its ability to define a tonic is less strong than that of the major scale.

(3) The minor third (C to Eb) provides the characteristic color of the minor key.

(4) The type of minor scale used here is called the harmonic minor because it uses the leading tone (B) for a tension-resolution effect.

4. Chords.

a. Definition: the combination of three or more different tones in a group; an amplification of a single line of music.

b. Types of chords predominant.

(1) Minor triad.

(a) Contains a minor third above the lowest note in the triad.

(b) In a minor key the most common chords, I, IV, and V, are usually minor chords.

(c) For cadence purposes, in this piece, the V chord is usually major because of the insertion of the lead-tone B natural (the major third of G).

(2) Diminished triad.

(a) A triad in which the fifth is smaller than the perfect fifth.

(b) Used to carry movement forward (see: m. 12).

(c) It contains the tritone, an unstable interval and it is not a point of arrival.

(d) It is extremely useful to keep a piece from stagnating within the tonic key.

(3) Seventh chord.

      (a) A four-note chord, with the interval of a seventh between its two outer tones (see: mm. 22, 24, and 26).
      (b) It is dissonant in sound, and thus, serves for purposes of musical movement.
      (c) It appears in this piece in cadential progressions (V^7-I), as the last in a series of musical movements toward stability.

  c. Importance of chord types. A piece with minor chords, diminished triads, and seventh chords gives the impression of restlessness and motion.

5. Cadences.

  a. Definition: chord progressions used to create harmonic effects of arrival, consisting primarily of a relationship between tonic and dominant chords.
  b. Types of cadences employed in this piece.

    (1) Authentic cadence.

      (a) Definition: a progression from the dominant **to the tonic chord** (V-I), with both chords in root position.
      (b) It is found at the ends of musical periods, emphasized by repetition (mm. 22-27; mm. 53-63; mm. 103-108).
      (c) It occurs at the conclusion of the composition (mm. 103-108).

    (2) Half cadence.

      (a) Definition: a pause on the dominant chord (V).
      (b) Example. Pause on G half way through the first period (m. 14); an incomplete harmonic statement, it will eventually be balanced by the tonic conclusion of the period (m. 27).

6. Distribution of tonal centers: modulation.

  a. Modulations: shifts of tonal center (key) during a piece to keep up interest.

    (1) Types.

      (a) Gradual (see: mm. 36-41: transition to Eb, the relative major).
      (b) Abrupt (see: m. 5: sudden introduction of Bb, the dominant of Eb).

    (2) Function: to give large-scale contour (shape) to long works.

b. Methods of modulation.

- (1) Introduce a foreign tone (one that doesn't belong in the principal key): Bb (m. 32).
- (2) This leads toward the new key (Bb is unrelated to the tonic, C minor, but it is forward relating to Eb--it is the V of Eb).
- (3) More and more tones point toward this new key (prevalence of Eb, Ab, Bb--I, IV, V in the key of Eb).
- (4) Then, make a cadence to the new key.
    - (a) Here despite all signs, Ab, not Eb, turns out to be the goal.
    - (b) There is a deceptive dwelling on Eb (mm. 42-49).
    - (c) However, there is no cadence to Eb, and the tone Db (the seventh of Eb) repeatedly intrudes.
    - (d) Eb is used as a delay tactic, to avoid a cadence to Ab; eventually, this is achieved, but only at the conclusion of the period (mm. 53-63).

E. Form.

1. Definition: a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale.
2. Relationships between statement and counterstatement.

Statement	Possible Counterstatements
1. Motive (mm. 1-4).	a. Repetition of the motive at another interval (mm. 5-8).
	b. Variation of the motive (mm. 9-14).
	c. Contrast (mm. 15-27).
2. Melody (mm. 1-27).	a. Repetition of the melody.
	(1) Exact (mm. 28-37).
	(2) Altered (mm. 38-63).
	b. Use of a contrasting melody, closely related to (based on) the principal melody (mm. 64-73).
3. Half cadence (m. 14).	a. Authentic cadence (mm. 22-27).
4. Tonal center of key (mm. 1-27).	a. Contrasting key (mm. 42-63).

Statement	Possible Counterstatements
	b. Return to the home key (mm. 64-82), as a counterstatement to the contrasting key.
5. Phrase (mm. 1-4).	a. Answering phrase of comparable length, giving rise to symmetrical construction (mm. 5-8). b. Answering phrases of markedly different length, giving rise to nonsymmetrical construction (various phrases from m. 9 to m. 27).

3. Type of form (how this piece extends itself in time).

a. This piece dates from a transitional period (Pergolesi lived from 1710 to 1736).
b. As such, it combines features from several musical styles.

(1) Continuous structure (Baroque).

(a) Definition: to spin out movement continuously (this applies in many sections of work), without clearly marked articulations or breaks (this is less applicable).
(b) Characteristics.

1) Little uniformity (phrases of different lengths).
2) Few strong points of arrival (these coincide with the ends of periods here).
3) Points of arrival are not evenly spaced (they appear at intervals of 36 and 45 measures).

(c) The primary mode of organization here is the rise and fall of dynamic intensity, with the forte trill passage as the focal point.

(2) Sectional structure (Classical).

(a) Definition: the addition of well-defined phrases and periods to the original statement (only partially true of this piece).
(b) Characteristics found in this piece.

1) Clearly marked phrases (use of silence at the end of a phrase) and periods (strong, repeated cadences).

2) Well-defined points of arrival.
3) The work is neatly organized in distinct sections.

(c) Characteristics which are not found in this piece.

1) Phases of movement of approximately the same length.
2) A sense of balance and clear-cut outlines.
3) The principal musical interest lies within fixed limits.
4) The melodic material used is valuable for itself, not for what will happen to it.

(d) Specific form.

1) At first glance, this piece seems to bear a three-part structure (ABA), outlined as follows:

   a) Orchestral introduction (A), mm. 1-27.
   b) Restatement of principal motive, with alteration (A'), mm. 28-63.
   c) Contrasting section (B), mm. 64-82.
   d) Return to beginning, with alteration (A).

2) However, although this piece bears rudimentary elements of ABA form, it is not a true tripartite structure.
3) Characteristics of a three-part structure are as follows:

   a) It brings back the first part of the piece at the end (not true here; the composer works by successively developing his original motive, rather than by contrasting a new motive against the original).
   b) It rounds off the form more completely.
   c) It is accompanied by a return of the original melody (this does not occur here, since the original melody is retained throughout, though in different forms).
   d) There are many strong points of arrival, evenly spaced (here, there are few points, distantly spaced).

A23

4) The composer lived in a transitional period; thus, the piece demonstrates Baroque continuous structure, with evident tendencies toward tripartite (ABA) form of the coming Classical era.

Appendix. Translation of the text.

Note. The text of this aria does not make any sense by itself, since it is a continuation of the text of the preceding duet. Therefore, the texts of both pieces from the *Stabat Mater* will be given, with the duet text in brackets.

[Stabat mater dolorosa juxta crucem lacrimosa dum pendabat filius.	At the cross her station keeping, Stood the mournful Mother weeping, Close to Jesus to the last.]
Cujus animam gementem	Through her hear, His sorrow sharing,
Contristam ac dolentem Pertransivit gladius.	All His bitter anguish bearing, Now at length the sword had pass'd.

Appendix

Book

Bukofzer, Manfred. *Music in the Baroque Era* (New York: W. W. Norton and Company, Inc., 1947).

Score

Pergolesi, Giovanni Battista (1710-1736). "Cujus animam gementem," *Stabat Mater*, Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Record

Pergolesi, Giovanni Battista (1710-1736). "Cujus animam gementem," *Stabat Mater* (soprano aria No. 1). Archive ARC 3091. Margot Guilleaume, Soprano; Jeanne Deroubaix, Alto; Carl Gorvin, Positive Organ; Südwestdeutsches Kammerorchester, Mattieu Lange, Conductor. Side 1, about one inch in from the beginning.

A24

LESSON PLAN NO. 1, DESCRIPTIVE PHASE

Instructional unit: The Descriptive Phase of Exemplar Study in Aesthetic Criticism.

Reference: Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

I. Introduction.

A. Objectives. Be able to:

1. Name, identify, classify, and make an inventory of knowledge concerning the type of thing this object is.
2. Supply information about the materials and techniques used to construct this work.
3. Describe the work's extra-aesthetic function by providing any necessary facts to identify the piece.

B. Reasons. The descriptive phase of exemplar study contributes to the total critique, giving rise to an aesthetic response. While knowledge, *per se*, will scarcely develop aesthetic awareness, yet it may provide assurance for both the teacher and the pupil "to venture into more ambiguous and uncharted territories."[1]

Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 58.

II. Explanation and demonstration. "Cujus animam gementem" is an aria for solo soprano accompanied by a small string orchestra and organ. Part of Pergolesi's Stabat Mater (an oratorio for soprano and alto soloists); this piece describes the anguish of Mary following the Crucifixion. Like most eighteenth century vocal works, it is set to a Latin text; this one, by Jacopone da Todi, dates from the fourteenth century.

Since it continues the text of the work's opening duet, the aria makes little sense by itself. The texts of both pieces (with the duet text in brackets) are as follows:

Latin text	English translation
[Stabat mater dolorosa juxta crucem lacrimosa dum pendabat filius.]	[At the cross her station keeping, Stood the mournful Mother weeping, Close to Jesus to the last.]
Cujus animam gementem	Through her heart, His sorrow sharing,
Contristam ac dolentem Pertransivit gladius.	All His bitter anguish bearing, Now at length the sword had pass'd.

Note. Play Pergolesi's "Cujus animam gementem" from the Stabat Mater, using the recording specified in the Appendix attached to this lesson plan. The instructor should also be familiar with the score which is also listed in the Appendix.

During his brief 26-year life-span (1710-1736) Giovanni Battista Pergolesi helped revolutionize musical style. He was a product of the Enlightenment--a period considered "the greatest cultural and spiritual reorientation since Christianity supplanted the antique world."[2] During this time "a free spirit permeated human thought"[3] and life was no longer dominated by the church. As a result, music underwent drastic changes.

Note. [2] Paul Henry Lang. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 431.

Note. [3] Ibid., p. 431.

Before Pergolesi's time, separation between conservative and progressive style (between "strict" and "free" methods of composition) was typical of Baroque music. Roman Catholic church music written in the late seventeenth and early eighteenth centuries especially illustrates these two different styles. Reversion to older modes of writing was deliberate; composers familiar with the latest musical style wanted "to revive 'the taste and dignity of ancient music'."[4]

Note. [4] Donald Jay Grout. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), p. 328.

The style that Pergolesi broke away from had been used by composers for 300 years. It stressed learned devices which were difficult for any but trained musicians to hear. For example, composers frequently took a melody from another work and used it as the basis for their own (this device was known as cantus firmus technique). While the musician might respond to this familiar melody with delight, this technique meant nothing to the uninitiated listener. Another feature of older sacred vocal works was their lack of separate instrumental parts; either they were sung unaccompanied (a cappella) or instruments simply doubled the singers' lines.

Pergolesi's compositions, influencing music of the next 200 years, are more important than these backward-looking works. Writing serious and comic operas (La Serva Padrona), sacred works (Stabat Mater), and possibly some instrumental pieces (their authenticity is doubtful), Pergolesi adapted some aspects of the more progressive opera style. Thus, in the Stabat Mater we see a number of early seventeenth century innovations which distinguish this work from contemporary sacred compositions: solo singing; use of the basso continuo (a keyboard instrument plays throughout the work), and concertato treatment of voices and instruments (the contrast of one instrument or voice against another, of one group against another, or of a group against a solo). In addition, Pergolesi took advantage of late seventeenth-early eighteenth century operatic pictorial-dramatic conventions (the aria, for example); formal types of instrumental composition (such as the return of the opening melody), and the final perfection of the major-minor harmonic system.

Note. Replay "Cujus animam gementem" from Pergolesi's Stabat Mater.

III. Review.

A. Student questions: clarification of points of difficulty. Ask students if they have any questions. Emphasize the fact that they are free to break in with questions at any time in the lesson.

B. Summary of lesson. The Pergolesi exemplar is worth studying because it injected a new vitality into music which was to last several hundred years.

C. Closing statement. We have noted that Pergolesi's "Cujus animam gementem" is well worth studying since it gave new impetus to the music of the next 200 years. In our next lesson, we will examine the music more closely to determine what characteristics made this piece so fresh and novel that it has stimulated violent differences of opinion from its inception down to our day.

Appendix

Books

Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Pergolesi, Giovanni Battista. Stabat Mater. Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Records

Pergolesi, Giovanni Battista. Stabat Mater. Archive ARC 3091. Margot Guilleaume, Soprano; Jeanne Deroubaix, Alto; Carl Gorvin, Positive Organ; Südwestdeutsches Kammerorchester, Mattieu Lange, Conductor. Side 1, one inch in from the beginning.

LESSON PLAN NO. 2, ANALYTICAL PHASE, PART I

Instructional unit: The Analytical Phase of Exemplar Study in Aesthetic Criticism, Part I.

Reference: Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

I. Introduction.

A. Objectives. Be able to:

1. Closely examine the elements that make up this work of art.
2. Single out some of the work's unusual and expressive stylistic characteristics which may have made it controversial.

B. Reasons. An aesthetic judgment of a work cannot be made without close scrutiny of that work's components, its grouping of elements, and the relationships between details. In studying an exemplar, analysis cannot be separated from the other methods of examination: To a certain extent, analysis involves description (the previous stage); it shades over into the interpretive phase (the next stage); and anticipates the final evaluative phase as well.

II. Explanation and demonstration. Since music is a complex art, our analysis of this piece will take several sessions. We will begin by discussing those aspects of the piece which are extremely easy to hear; later lessons will deal with categories requiring greater concentration and skill to grasp.

It may occur to you that breaking the piece down into so many minute details is somewhat artificial since all these facets of the work are operating in the piece simultaneously. However, we cannot possibly hope to duplicate what actually occurs when you listen to a piece of music because the human mind can usually only cope with one or two elements at a time.

The Analysis

A. Qualities of sound (general characteristics of what you are hearing).

1. Level of sound (high and low pitch).

   a. This movement is set in fairly high soprano range.
   b. The accompanying instruments (string orchestra and organ) play mostly in their middle ranges.

Note. It is suggested that the recording listed in the Appendix be played after every point of analysis so the student can verify the discussion for himself. The instructor should be thoroughly familiar with the score; if the pupils can read music, copies for use in discussion would be extremely helpful.

2. Amount of sound (how many instruments and voices).
    a. The performing forces consist of a solo soprano voice, violin I and II, viola, cello, bass, and organ.
    b. As written, the piece appears to be scored rather thinly.
        (1) Usually, it consists of only two lines.
        (2) For the most part, chords seem to be left unfilled and incomplete.
    c. However, in performance the organ fills in the chords.
        (1) How he is to do this is indicated by a series of numbers under the bass line (figured bass).
        (2) When the organist plays these complete chords, the technique is known as realizing a figured bass (he converts a musical shorthand into the actual sounds).

3. Color of sound (the characteristic quality of sound that distinguishes one voice or musical instrument from another).
    a. The color of sound, or timbre, is brilliant in some spots because of the combination of two factors:
        (1) The quality of the fairly high soprano voice and violins.
        (2) The use of forte (loud) repeated trills.

    Note. See: mm. 15-18; mm. 74-77; mm. 91-94.

    b. By comparison other parts feature a rather muffled sound.

    Note. See: mm. 83-90, marked "sotto voce."

4. Strength of sound (loud and soft; dynamics).
    a. The piece incorporates a wide range of dynamics, varying from pianissimo to forte (very soft to loud).
    b. How does the composer use dynamics and what is their expressive function? In typically Baroque fashion, Pergolesi employs terrace dynamics (sudden changes in the degree of loudness or softness).

    Note. An example of terrace dynamics appears at the beginning of the piece (mm. 1-5). The movement begins piano (soft), and remains at that dynamic level for three measures (mm. 1-3). At the end of the first phrase (m. 4), there is a sudden change to forte (loud). The new phrase (m. 5) begins again with a sudden return to the piano dynamic marking of the beginning. Thus, terrace dynamics are used to mark phrases by calling attention to their beginning and end.

(1) Dynamics are used to emphasize certain notes, such as:

   (a) High G, with a trill on it (mm. 15-18; mm. 74-77; mm. 91-94).
   (b) High Ab, a tone which emphasizes the tension of a foreign tonality (mm. 59, 61).
   (c) High C, a strong tonic (I) root (mm. 104, 106).

(2) Dynamics aid in projecting the solo vocal line (mm. 28ff.): To assure that the soloist is prominent, Pergolesi marks the orchestral lines mf (medium loud); they were previously marked forte (loud) in the introduction (mm. 1-27).
(3) Dynamics are used for contrast; they add variety to a piece involving a lot of melodic repetition.
(4) Dynamics are employed as an element of drama (mm. 83-89); in this passage, Pergolesi combines the tension of several elements:

   (a) Dynamics are extremely soft ("sotto voce"), creating the expectation in the listener that something will happen.
   (b) A long bass pedal (sustained tone) on the note C sets up the desire for change (a state of tension).
   (c) A chromatic ascending line (the ear has no clear idea of its goal or when it will stop).
   (d) Dissonant intervals demanding resolution:

      1) The large interval of a diminished seventh, Ab to B natural (m. 87).
      2) A tritone in the bass (mm. 88-89).

B. Qualities of movement (general characteristics of music as it moves forward in time).

   1. Pace of movement (tempo or speed). The tempo of the piece is Andante amoroso (a moderate speed).
   2. Regularity of movement (whether the pace remains the same or changes). The pace remains the same throughout the piece.

3. Articulation of movement (the flow of a piece; whether movement is continuous or separated). Phrases are sharply separated by:

   a. Rests at the end.
   b. Change in rhythm.
   c. Heavy stress on last notes.
   d. Dynamic change.
   e. Occasional drops in the melodic line.

4. Intensity of movement (whether the manner of movement is gentle or vigorous).

   a. Generally, the manner of movement is rather vigorous:

      (1) There is a heavy first beat stress.
      (2) There is a lively rhythmic pattern in which the first beat of the measure is short, while the second is long.
      (3) The rhythm of the bass line is in opposition to that of the other instruments.
      (4) At the end of the phrase, all of this rhythmic conflict is resolved as the ear is brought up short by two strong, short, equal, heavily accented eighth notes.
      (5) The impression of vigor is aided by:

         (a) Dynamic contrasts.
         (b) Melodic skips.
         (c) Harmonic dissonance.
         (d) Bold trill passages.
         (e) An energetic "walking" bass (term for a bass line that moves steadily along in equal note values).

   b. In brief, in contrasting passages the manner of movement is gentle; these further stress the work's vigor.

      (1) Phrases are usually longer than the four-bar phrases of the vigorous sections.
      (2) Phrase relationships are uneven (see: mm. 9-23, which incorporate patterns of 2 + 6, rather than 4 + 4).
      (3) These passages are notable for their legato (smooth) style; slurs over the notes give the impression of smoothness (see: mm. 64ff.).

C. Points of arrival (general characteristics shown by music during movements of pause, when it has achieved its goal or arrived at its destination).

1. Clarity of arrival (whether points of arrival are clear or obscure).
    - a. There are many points of arrival in this piece.
    - b. They are quite clear.
        - (1) They are always marked by a complete break--a halt in sound.
        - (2) They coincide with the end of a phrase.
        - (3) They are marked by strong cadences.

2. Finality of arrival (the degree to which action is completed).
    - a. Most points of arrival (cadences) in the piece are weak, in order to keep the work in motion.
    - b. For example, the first cadence, V^2-I^6 (m. 4) is quite weak.
        - (1) It is harmonically weak.
            - (a) In the V chord, the root (G) is missing with no indication for its inclusion in the figured bass notation; in addition, the V chord is in weak last inversion with the seventh (F) in the bass.
            - (b) In the I chord, the third (Eb) is in the bass; in addition, the chord is incomplete (its fifth, G, is missing).
            - (c) This cadence seems harmonically unrelated to the next phrase which begins in Bb (the seventh of C).
            - (d) The effect of this harmonic instability is to keep the piece in motion.
        - (2) Against this harmonic weakness, Pergolesi juxtaposes other types of strength--thus increasing the tension:
            - (a) Rhythmic strength. The cadence consists of strongly accented, equal first and second beats.
            - (b) Dynamic strength. The *forte* marking of this measure (m. 4) contrasts with the preceding *piano* indication.
            - (c) Melodic strength.
                - 1) The two notes of m. 4 are a compact, separate entity from the preceding measures; they are divided from the preceding notes by the drop of a seventh from B to Ab (mm. 3-4).

2) There is a strong melodic progression from the lead tone (B) to the root (C) of the tonic.

3. Emphasis of arrival (the degree of power with which arrival is projected).

   a. In this piece, arrival is projected with quite a heavy stress.
   b. Emphasis consists of:

      (1) Marked-in accents.
      (2) Contrasting dynamics.
      (3) Separation from the following section by silence; each phrase comes to a sudden halt.
      (4) Change in rhythm.
      (5) Melodic leaps to the point of arrival.

D. Interaction of movement and arrival (the creation of phases, or cycles, of musical movement).

1. Length of phases of movement (short or long; equal or unequal; symmetrical or asymmetrical).

   a. Usually phases of movement in this piece are quite short, averaging four measures.
   b. They are unequal and asymmetrical.

      (1) There is a tendency to balance the first phrase with a second phrase of equal length (see: the opening pair of four-bar phrases); then, the composer unbalances the structure with a phrase of different length.
      (2) The use of both even and odd-numbered phrases is noticeable.

         (a) The introduction has a total of 27 measures.
         (b) These are arranged as follows:
         4 + 4 + 6 + 4 + 5 + 2 + 2.

2. Approach to the point of arrival (steady; or increase or decrease in strength).

   a. The composer employs a steady approach to the point of arrival with prominent sequential rhythmic patterns.
   b. The melodic line tends to rise toward the point of arrival giving a feeling of forward motion; it also seems to drop suddenly upon arrival.

III. Review.

A. Student questions: clarification of points of difficulty. Ask students if they have any questions. Emphasize, once again, the desirability of asking pertinent questions.

B. Summary of the lesson. Among the work's unusual and expressive stylistic features are: brilliant vocal and instrumental writing (high ranges, the use of trills); the contrast of voice and strings; the setting for a solo voice with accompaniment; the use of a continuo (the organ playing throughout); emphasis on dynamic contrast for drama; vigorous movement; clear points of arrival; and a great deal of harmonic tension. All of these facets of Pergolesi's style went against the grain of accepted writing for the church, and thus, would have antagonized conservative composers of the day.

C. Closing statement. Next, we will examine the music in even greater detail to see how a seemingly simple work is constructed with minute precision to achieve calculated emotional effects.

Appendix

Books

Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A., An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Pergolesi, Giovanni Battista. Stabat Mater. Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Records

Pergolesi, Giovanni Battista. Stabat Mater. Archive ARC 3091. Margot Guilleaume, Soprano; Jeanne Deroubaix, Alto; Carl Gorvin, Positive Organ, Südwestdeutsches Kammerorchester, Mattieu Lange, Conductor. Side 1, one inch in from the beginning.

LESSON PLAN NO. 3, ANALYTICAL PHASE, PART II

Instructional unit: The Analytical Phase of Exemplar Study in Aesthetic Criticism, Part II.

Reference: Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

I. Introduction.

A. Objectives. Be able to:

1. Closely examine some of the more complex elements that make up this work of art.
2. Cite some of the work's unusual and expressive stylistic characteristics which may have caused controversy.

B. Reasons. See Lesson Plan No. 2 for same exemplar.

II. Explanation and demonstration. In this lesson we will minutely examine several aspects of the Pergolesi aria we have been discussing. These categories--rhythm, melody, and texture--require a great deal of concentration to hear and understand; however, your patience will be richly rewarded by an increased understanding of how this piece is constructed.

The Analysis

A. Rhythm (everything pertaining to the duration of musical sound; a flow characterized by regular recurrence of elements such as accent in alternation with different elements).

1. Beat (the temporal unit of a composition as indicated by the real or imaginary up-and-down movements of a conductor's hand). The beat is easily detectable throughout this piece.

2. Tempo (the rate of speed of a composition).

a. Two Italian words, Andante amoroso, are used to indicate the tempo of this work.

(1) Andante (moderately slow and moving) refers to the speed.
(2) Amoroso (amorously) is a qualifying term for the manner of the pace, giving some indication of its expressive value.

b. There is no change in pace; it is the same throughout the piece.

3. Meter (the steady flow of beats organized into small groups).

- a. Groups of beats are like small phases of movement.
- b. The first beat in each group has two functions:
    - (1) It generates fresh movement.
    - (2) It serves as a point of arrival for the preceding group.
- c. The type of grouping used in this piece is simple triple meter.
    - (1) It contains three beats.
    - (2) These beats are not subdivisions of a more primary beat.

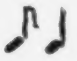
4. Note values (the various durations of musical sounds in time).

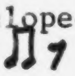
- a. Pergolesi evenly distributes weight throughout the measure by his combination of short and long notes.
    - (1) A heavy first beat accent is offset by the following longer notes which last for two beats.
    - (2) Typically, the first beat contains short notes; since they are fast, they tend to receive little emphasis (mm. 9, 10, 11, etc.).
    - (3) The effect of arrival is assigned to long notes.
    - (4) Short notes give the impression of movement.
    - (5) The length of these notes is connected with harmony: the composer tends to dwell on nontonic tones to keep the piece moving, for example:
        - (a) The first notes (C, Eb, G) of mm. 1-3 outline the tonic triad, C minor.
        - (b) These notes are short eighths.
        - (c) By comparison, the second and third beats of these same measures (nontonic tones) are longer quarter notes.
- b. There are no upbeats; strong downbeat accents give the piece a sense of directness.
- c. The rhythm is straightforward.
    - (1) There is no syncopation.
    - (2) Few notes are tied across the bar.
        - (a) Tied notes appear only in the inner voices.
        - (b) They are never part of the prominent melody.

5. Rhythmic motives (distinctive patterns, or groupings of tones, formed by the measurement of musical time).

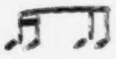
A36

a. The piece has very distinctive rhythmic patterns throughout; the composer tends to develop these rather than the melody.

(1)  (see mm. 1-3).

(a) This motive is developed sequentially.
(b) It is shortened to  to conclude the first phrase.
(c) It is used as a descending octave to conclude large sections (mm. 27, 63) and to end the piece (m. 108).
(d) It is used as an ascending octave.

1) To retard the end of the piece (mm. 104, 106).
2) To emphasize the end.
3) To slow the motion, thus calling the end of the piece--which is similar to other portions of the work--to the listener's attention.

(2)  (see mm. 9, 11, 24, 26).

(a) This figure is used to develop the initial phrase.
(b) It is used in cadences to provide motion on the dominant (see mm. 24, 26).
(c) It serves as a contrast with either the following long note or the resolution to the static tonic.

(3) Trill pattern, repeated over four measures (see mm. 15-18).

(a) This passage represents a temporary stop in motion designed to delay the inevitable tonic.
(b) It occurs over a static, repetitious bass line.
(c) It is the high point, lasting over a long period of time, of large sections; it commands attention by:

1) Duration (it lasts a long time).
2) Height (it is nearly the highest note in the section).
3) Dynamics (it is one of the loudest parts of the section).
4) Doubling (the strings double the voice when the passage is repeated as mm. 74-77, 91-94).

b. Development of rhythmic patterns, such as ♪♩ .

  (1) Change intervals.

    (a) Originally, the pattern consists of whole and half steps.
    (b) Mm. 42-49.

      1) This passage is built on the original short-long rhythm.
      2) However, the small intervals are now changed to a minor third (Bb-Db) for contrast.

    (c) Mm. 59, 61, 104, 105. The rhythm ♪♩ is used as an ascending octave to signal the end of large sections.

  (2) Change direction.

    (a) Originally, the motive ascends.
    (b) M. 14. A half-step descent signals the end of a dominant phrase.
    (c) Mm. 27, 63, 108. An octave descent indicates the conclusion of large sections (with final cadential repetitions) and the end of the piece.
    (d) Mm. 38-39. The pattern is used as descending thirds.

  (3) Use the rhythmic pattern as the basis for an entire passage of tension (mm. 83-90).

    (a) The note is the same on all beats of the measure; it changes only from one measure to the next.
    (b) Variety in the passage is achieved by changing the interval in the figure.

      1) The pattern is included as a large, dissonant interval (Ab-B natural, a descending diminished seventh).
      2) The passage ends with a descending half step.

6. Larger rhythmic groups: phrase, period.

  a. Beats are grouped in small units of threes (simple grouping); these are equivalent to one measure.
  b. Multiples of this simple grouping make the phrase (usually four measures here).
  c. This four-measure phrase is balanced by another immediately following (mm. 5-8).

d. However, this balance is upset by:

  (1) A series of short, two-measure phrases, which combine to form a six-measure phrase (mm. 9-14).
  (2) The following long phrase (a four-measure trill and a five-measure drive toward the cadence).

e. Finally, the repeated two-bar cadences restore symmetry (they total four measures).

f. What constitutes a phrase in this piece?

  (1) It is of no prescribed length, though it tends to be either two or four bars long.
  (2) It is fairly short with a clearly defined point of arrival (cadence or a pause on I or V).
  (3) Its material is well delineated in style; the first phrase, for example (mm. 1-4), is marked by its distinctive short-long rhythm.
  (4) However, this phrase is not a complete musical statement.

    (a) It lacks something in form and sense; thus, it does not give the listener the impression that it is a complete musical statement.
    (b) In this case (mm. 1-4):

      1) It is too short to be a complete statement.
      2) It does not have enough internal contrast to be an entire piece.
      3) The end is too abrupt and different from the rest of the phrase; it demands continuation and resolution of the tension of the large interval leap and the sudden change in dynamics.

g. What constitutes a period in this piece?

  (1) A period is a group of phrases with a point of arrival that gives a convincing impression of finality.
  (2) Here a period consists of the instrumental introduction (mm. 1-27).

    (a) This is a rather long period.
    (b) There is never enough sense of balance and phrase completion to signal the end of the period until measure 27.

  (3) Periods are of different lengths:

    (a) Period 1 (mm. 1-27). 27 mm.
    (b) Period 2 (mm. 28-63). 36 mm.

1) Repetition is a large factor in the length of periods.

(c) Period 3 (mm. 64-108). 45 mm.

1) The end of this period is a bit difficult to determine.
2) At first, measure 82 sounds as though it might be the end of the period.

a) Harmonically, it is the end of the period, featuring a cadence.
b) However, the ear has previously been led to expect multiple cadences at the end of a period.
c) Since multiple cadences do not occur, the ear must wait for the end of the piece to balance the first two periods with a third.

B. Melody (a succession of musical tones; the combination of pitch quality /high and low motion/ and time quality or rhythm /long and short/).

1. Melodic contour (the shape or outline of a melody).

a. Contour patterns are varied from phrase to phrase.

(1) There are three patterns discernible in each section.

(a) Rising (see mm. 28-35).
(b) Revolving around a point (see mm. 42-49).
(c) Falling (see mm. 50-59).

(2) With some notable exceptions, the motion is primarily conjunct (smooth).

b. Changes in direction within the melody compensate for one another.

(1) Phrases tend to return to their point of origin.
(2) This return occurs in two ways, either:

(a) Suddenly (mm. 1-4).
(b) Gradually (mm. 15-27).

c. Musical intervals.

(1) Distances between notes are used to build melodic contour.
(2) The different sizes of musical intervals contribute to the impression of movement within a motive; thus:

(a) Phase 1 (mm. 1-4) uses small intervals (whole and half steps) to move toward the end of the phrase.
(b) Phrase 1 uses a large interval (a diminished seventh) to signal its arrival at the goal (m. 4).

(3) Intervals are used to create conjunct and disjunct motion.

(a) The intervals of the first three measures are conjunct (half and whole steps).
(b) There is one point of disjunct motion in the phrase (the diminished seventh between measures 3 and 4).

c. A melodic apex (the peak of melodic contour) gives shape to the melody.

(1) Frequently, the apex occurs very late in the phrase, thus retaining drive toward the end.
(2) An example of this occurs in the first phrase (mm. 1-4), with its peak on Ab reserved for the end of the third measure.

e. Large-scale contour.

(1) This type of contour directs musical movement, giving shape to whole passages.
(2) Contour analysis of mm. 1-27:

(a) This passage features an overall ascent from C (the tonic root) to G (the tonic fifth).
(b) Upon arrival the tonic fifth is emphasized by its extension over four measures and by repeated trills.
(c) The G is stretched to Ab (its upper neighbor).

1) This Ab is reached very early (m. 3); it is then reiterated as the peak of a phrase (m. 11) and appears once again to lead into the long trill (m. 15).
2) The Ab is a device for the injection of tension into this work.

(d) The trill passage is a focal point of the phrase.

1) It serves as the goal of the initial ascent.
2) It initiates the gradual return from G to C through a series of whole and half steps (mm. 15-23).

(3) What happens between the time Ab is first reached (m. 3) and the time when the descent from G begins (trill passage, mm. 15-18)? What does Pergolesi to to keep the listener interested between mm. 5 and 15?

1) This section has two phrases:

    a) Phrase 1 (mm. 5-8) ends on Bb.
    b) Phrase 2 (mm. 9-14) ends on D.

2) These phrases revolve around the tonic, C, without actually touching on it; they stress the lower and upper neighbors of C (Bb and D).

2. Melodic motives (the combination of melodic contour with rhythmic patterns or motives).

    a. Number of motives. Many small motives.
    b. Variety of motives. They are quite similar.
    c. Relationships between motives. Primarily repetition.

        (1) Example. The motive of mm. 9-10 is derived melodically from the opening of the piece although it is rhythmically different.

            (a) Its first three notes (Bb, C, Db) are the same as those of the preceding phrase (mm. 5-8).
            (b) This phrase (mm. 5-8) is a duplicate of the first phrase (mm. 1-4) a step lower.

        (2) Example. The motive of mm. 11-12 is also related to preceding material.

            (a) Its first part (m. 11) is the same as m. 9 but transposed a fifth higher.
            (b) The actual notes (F, G, Ab, B natural) are taken directly from mm. 2-4, including the characteristic drop of a diminished seventh (Ab to B natural).

3. Treatment of melodic material (the uses of various forms of melody in a composition: tunes, subjects, themes; development; sequence; pictorialism).

    a. Type of melodic material used here. Theme.

        (1) A theme is not complete in itself but is subject to change.
        (2) It is part of a larger composition.

- (3) Its contour is subject to change and development.
- (4) It has distinctive rhythmic motives, but these are, nonetheless, subject to development.
- (5) Its motives seem dissimilar although they are often related.
- (6) It has a large range (from F to high Ab--a tenth); thus, it is not easy to sing.
- (7) It is asymmetrical; it does not contain balanced phrases and periods.
- (8) Its sense of phrase relationships is incomplete until the conclusion of the piece as a whole.

b. Manner of handling melodic material.

- (1) To a certain extent there is some development.
  - (a) The original motive group is altered.
  - (b) For example, in mm. 83-90, the original group is made longer by the repetition of individual tones.
- (2) Pergolesi primarily uses sequence; this is a typical Baroque development by extension (spinning out).
  - (a) This technique consists of the restatement of a motive at a higher or lower pitch to extend the phrase.
  - (b) Example. Mm. 5-8 repeat mm. 1-4 a step lower.
  - (c) Example. Mm. 43-49 develop the interval of a third (Bb-Db).
    - 1) This interval is immediately derived from m. 40 (Bb-C-Db-C) by leaving out an intervening note, C.
    - 2) The passage rotates around the third and repeats it a number of times.

C. Texture (the action of a number of lines working together in a composition or a section of a work).

1. Type of texture in this work. Give and take.

a. This is basically a homophonic texture (melody and accompaniment) with elements of counterpoint (the juxtaposition of melodies, one against the other).

b. In typical Baroque fashion, this piece features polarity of voices.

- (1) The emphasis is on the outer voices (soprano and bass).

(2) The keyboard (organ) fills in the inner voices from numerals indicated in the score; this practice is known as the realization of figured bass.

(3) Nevertheless, as in homophonic texture, the melody is the most important (prominent) voice.

(4) The bass line does not employ the same rhythmic pattern as the treble (isometric rhythm) as in true homophonic texture; nonetheless, it is closely related to the soprano line.

   (a) It tends to follow slightly behind the treble, changing notes on the third, rather than the second, beat (see mm. 1-3).

   (b) However, treble and bass line coalesce at the end of the phrase concluding with the same rhythm (see m. 4).

(5) Phrase structure. As in true homophonic texture, a break (caesura) occurs at the end of a phrase; here, it is marked by the conclusion of each phrase with a rest.

Note. Replay "Cujus animam gementem" from Pergolesi's Stabat Mater. Small sections may be played at the instructor's discretion throughout the lesson to illustrate various points of analysis.

III. Review.

A. Student questions: clarification of points of difficulty. Ask students if they have any questions. Never fail to emphasize the importance of asking appropriate questions.

B. Summary of lesson and conclusions. Detailed analysis has revealed a number of stylistic features that provoked a split between progressive and conservative composers of Pergolesi's day and for several hundred years afterward. Rhythmically, the work has a sense of straightforwardness and directness about it; perhaps some felt it was too vigorous to be suitable for performance in church. In addition, Pergolesi's clear-cut phrasing, with the beginnings and ends clearly marked, probably went against the grain. Melodically, this piece differs from the older style of composition in its use of large intervals, memorable contour, and emphasis on certain tones (as in the trill passage). The texture (give and take) is new, as well, representing a radical departure from the polyphonic texture permeating contemporary sacred works.

C. Closing statement. In our next lesson we will complete our detailed analysis of this work.

Appendix

Books

Bukofzer, Manfred. *Music in the Baroque Era* (New York: W. W. Norton and Company, Inc., 1947).

Grout, Donald Jay. *A History of Western Music* (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. *An Exemplar Approach to Education*, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Pergolesi, Giovanni Battista. *Stabat Mater*. Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Records

Pergolesi, Giovanni Battista. *Stabat Mater*. Archive ARC 3091. Margot Guilleaume, Soprano; Jeanne Deroubaix, Alto; Carl Gorvin, Positive Organ; Südwestdeutsches Kammerorchester; Mattieu Lange, Conductor. Side 1, one inch in from the beginning.

LESSON PLAN NO. 4, ANALYTICAL PHASE, PART III

Instructional unit: The Analytical Phase of Exemplar Study in Aesthetic Criticism, Part III.

Reference: Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

I. Introduction.

A. Objectives. Be able to:

1. Closely examine some of the more complex elements that make up this work of art.
2. Cite some of the work's unusual and expressive stylistic characteristics which may have caused controversy.

B. Reasons. See Lesson Plan No. 2 for same exemplar.

II. Explanation and demonstration. In this lesson, we will complete our detailed study of the Pergolesi aria with a discussion of harmony and form. Our examination of these two categories of musical style will contribute to a more complete understanding of Pergolesi's methods of composition.

The Analysis

A. Harmony (the effect created by tones sounding together or in close proximity to each other).

1. Tonic note (the central tone in a work): the tonic note here is C; Pergolesi uses several means of assertion to establish this tonic note, or tonal center:
    - a. First impression. The tone C occurs first in the melody (m. 1).
    - b. Frequency (how often the tone occurs). The tone does not occur particularly often during the course of the melody; however, it appears frequently in repeated concluding cadences (mm. 22-27).
    - c. Final impression. The tone C is last in the work, where it is outstanding for its projection in high range (mm. 104-108).
2. Harmonic stability and instability (the relative consonance, blend, or "agreement" tones have with each other; or the dissonance and "disagreement" of tones with one another).
    - a. Stability implies:

- (1) A feeling of rest; poise.
- (2) Consonance.
- (3) Arrival in harmony.
- (4) Except at cadence points, these qualities are minimized in this piece.

b. Instability implies:

- (1) Motion; restlessness.
- (2) Dissonance (see, for example, the relationship between treble and bass on the second beat of mm. 1-3).
- (3) Movement in harmony (see mm. 5-8).
- (4) These qualities are prominent in this piece.

c. The degree of stability differs from various intervals.

- (1) Two very unstable intervals are prominent in the melody; these are:
  - (a) The diminished seventh (see mm. 3-4).
  - (b) The tritone (see mm. 66, 71).
- (2) The effect is one of great tension.
- (3) A stable interval (such as the half step) occurs only at cadence points, since it tends to stop motion.

3. Key (a group of tones which interact with one another to make it clear that one tone is a central point of reference). The key of this aria is C minor.

a. Tonic (the central note of a group of tones; a point of reference for other notes).

- (1) The tonic in this piece is the note C.
- (2) Other notes depend on the tonic for their relative positions, thus:
  - (a) C is the focal point of phrase 1 (mm. 1-4), which begins and ends on that tone.
  - (b) Phrases 2 and 3 (mm. 5-8; 9-14) are related to phrase 1; their concluding tones surround the tone C in the C minor scale.
- (3) On the other hand, the tonic depends on other tones for clarification and support.
  - (a) Although the piece is in the key of C minor, the tone C is not especially prominent.

(b) The piece is in the key of C minor by implication, rather than by direct statement.

1) Large sections of the work revolve around Eb and Ab, the upper and lower thirds of C minor (see mm. 42-63).
2) Details such as the insertion of these two tones into a C minor context (see mm. 23 and 25), reinforce this large-scale design; they infer that the design was deliberate on the part of the composer.

4. Scale (a series of notes of a key that proceeds stepwise in one direction- either up or down). This piece uses the C minor scale.

a. Minor scale (an arrangement of whole and half steps). The C minor scale used here is: C D Eb F G Ab B C (half steps between D and Eb; G and Ab; B and C; the rest are whole steps).

(1) The minor scale's ability to define a tonic is less strong than that of the major scale.
(2) The minor third (C to Eb) provides the characteristic color of the minor key.
(3) The type of minor scale used here is called the harmonic minor because it uses the leading tone (B) for a tension-resolution effect.

5. Chords (combinations of three or more tones as a group).

a. Types of chords predominant in this piece.

(1) Minor triad:

(a) Contains a minor third above the lowest note in the triad.
(b) In a minor key, the most common chords (I, IV, and V) are usually minor chords.
(c) In this piece, the V chord is usually major at cadences; Pergolesi inserts B natural (the major third of G and the lead tone to C) in place of Bb.

(2) Diminished triad:

(a) A triad in which the fifth is smaller than the perfect fifth.
(b) This triad is used to carry movement forward (see m. 12).

(c) It contains the tritone, an unstable interval; and it is not a point of arrival.
(d) It is extremely useful to keep a piece from stagnating within the tonic key.

(3) Seventh chord.

(a) A four-note chord, with the interval of a seventh between its two outer voices (see mm. 22, 24, and 26).
(b) It is dissonant in sound, and thus serves for purposes of musical movement.
(c) It appears in this piece in cadential progressions (V^7-I); it is the last in a series of musical movements toward stability.

b. Importance of chord types: a piece with minor chords, diminished triads, and seventh chords gives the impression of restlessness and motion.

6. Cadences (chord progressions or sequences used to create harmonic effects of arrival; consisting primarily of a relationship between tonic and dominant chords, they provide a strong statement of key--a clear and definitive impression at the beginnings and ends of phrases and periods).

a. Types of cadences employed in this piece.

(1) Authentic cadence.

(a) Definition: a progression from the dominant to the tonic chord (V-I), with both chords in root position.
(b) Examples.

1) It is found at the ends of musical periods, emphasized by repetition (mm. 22-27; mm. 53-63; mm. 103-108).
2) It occurs at the conclusion of the composition (mm. 103-108).

(2) Half cadence.

(a) Definition: a pause on the dominant chord (V).
(b) Example. There is a pause on the tone G half way through the first period (m. 14); an incomplete harmonic statement, this will eventually be balanced by the tonic conclusion of the period (m. 27).

7. Distribution of tonal centers: modulation (how tonal centers are arranged in a work; shifts of key during a piece to maintain interest).

   a. Types of modulations.

      (1) Gradual modulation (occurs over a period of time). See mm. 36-41, transition to Eb, the relative major of C minor.
      (2) Abrupt modulation (occurs suddenly, without warning). See m. 5, a sudden introduction of Bb, the dominant of Eb.

   b. Function of modulation: to give large-scale contour (shape) to long works.

   c. Methods of modulation.

      (1) Introduce a foreign tone (one that does not belong in the principal key): See the introduction of Bb in m. 32.
      (2) This leads toward the new key.

         (a) Bb is unrelated to the tonic, C minor.
         (b) However, it is forward relating to Eb (Bb is the V of Eb).
         (c) More and more tones point to this new key; the tones Eb, Ab, and Bb (I, IV, and V in the key of Eb) are increasingly prevalent.

      (3) Then, Pergolesi makes a cadence to the new key.

         (a) Here, despite all previous signs to the contrary, Ab, not Eb, turns out to be the goal.
         (b) There is a deceptive dwelling on Eb (mm. 42-49).
         (c) However, Pergolesi does not make a cadence to Eb, and the tone Db (the seventh of Eb) repeatedly intrudes.
         (d) Eb is used as a delay tactic, avoiding a cadence to Ab; eventually the Ab is achieved--but only at the conclusion of the period (mm. 53-63).

B. Form (general principles and schemes which govern the structure of a composition, organizing the effects of movement and arrival on a large scale).

   1. Relationship between statement and counterstatement (how motives, phrases, cadences, and other musical effects are connected or associated with one another).

Statement	Counterstatements
1. Motive (mm. 1-4).	a. Repetition of the motive at another interval (mm. 5-8). b. Variation of the motive (mm. 9-14). c. Contrast (mm. 15-27).
2. Melody (mm. 1-27).	a. Repetition of the melody. (1) Exact repetition (mm. 28-37). (2) Altered repetition (mm. 38-63). b. Use of a contrasting melody, closely related to the principal melody (mm. 64-73).
3. Half cadence (m. 14).	a. Authentic cadence (mm. 22-27).
4. Tonal center or key (mm. 1-27).	a. Contrasting key (mm. 42-63). b. Return to the home key (mm. 64-82) as a counterstatement to the contrasting key.
5. Phrase (mm. 1-4).	a. Answering phrase of comparable length, giving rise to symmetrical construction (mm. 5-8). b. Answering phrases of markedly different length, giving rise to asymmetrical construction (various phrases from m. 9 to m. 27).

2. Type of form (how this piece extends itself in time). Since this piece dates from a transitional period, it combines features from several musical styles.

   a. Continuous structure (Baroque).

      (1) Definition: to spin out movement continuously (this applies to many sections of this work), without clearly marked articulations or breaks (this is less applicable).

      (2) Characteristics.

         (a) Continuous structure shows little uniformity; phrases are of different lengths.

(b) There are few strong points of arrival (here, these coincide with the ends of periods).
(c) Points of arrival are not evenly spaced (they appear at intervals of 36 and 45 measures).

(3) The primary mode of organization in this piece is the rise and fall of dynamic intensity, with the *forte* trill passage as the focal point.

b. Sectional structure (Classical).

(1) Definition: the addition of well-defined phrases and periods to the original statement (only partially true of this work).
(2) Characteristics found in this piece.

(a) There are clearly marked phrases (use of silence at the end of a phrase) and periods (strong, repeated cadences).
(b) There are well-defined points of arrival.
(c) The work is neatly organized in distinct sections.

(3) Characteristics which are not found in this piece.

(a) There are no phases of movement of approximately the same length.
(b) There is little sense of balance and clear-cut outlines.
(c) The principal musical interest does not lie within fixed limits.
(d) The melodic material used is valuable not so much for itself, but for what will happen to it.

c. Specific form of this work.

(1) At first glance, this piece seems to bear a three-part structure (ABA), outlined as follows:

(a) Orchestral introduction (A), mm. 1-27.
(b) Restatement of principal motive, with alteration (A'), mm. 28-63.
(c) Contrasting section (B), mm. 64-82.
(d) Return to beginning, with alteration (A').

(2) However, although this piece bears rudimentary elements of ABA form, it is not a true tripartite (three-part) structure.

(3) Characteristics of a three-part structure are as follows:

(a) It brings back the first part of the piece at the end (not true here; the composer works by successively developing his original motive, rather than by contrasting a new motive against the original).
(b) It rounds off the form more completely.
(c) It is accompanied by a return of the original melody (this does not occur here, since the original melody is retained throughout--though in different forms).
(d) There are many strong points of arrival, evenly spaced (here, there are few points of arrival; they are distantly spaced).

(4) Reason for the seeming inconsistencies of this work; the composer lived in a transitional period; thus, the piece demonstrates Baroque continuous structure, with evident tendencies toward tripartite (ABA) form of the approaching Classical era.

Note. Replay "Cujus animam gementem," from Pergolesi's Stabat Mater. Small sections may be played at the instructor's discretion throughout the lesson to illustrate various points of analysis.

III. Review.

A. Student questions: clarification of points of difficulty. Ask students if they have any questions. Do not fail to emphasize the importance of asking appropriate questions.
B. Summary of lesson and conclusions. Once again, careful analysis of this work has shown us some of the stylistic features which may have caused controversy between progressive and conservative composers for several hundred years after its composition. Harmonically, this piece is the antithesis of conservative style; it features harmonic instability, chords designed to give the impression of restlessness and motion, and deceptive tonal areas. Because of its combination of elements of Baroque and Classical form, combining continuous and sectional structure, the Pergolesi style could only have proved puzzling to composers writing in standard church style.
C. Closing statement. In our next lesson, we will take another look at this work, examining it for its interpretive values.

Appendix

Books

Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education. A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Pergolesi, Giovanni Battista. Stabat Mater. Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Records

Pergolesi, Giovanni Battista. Stabat Mater. Archive ARC 3091. Margot Guilleaume, Soprano; Jeanne Deroubaix, Alto; Carl Gorvin, Positive Organ; Südwestdeutsches Kammerorchester, Mattieu Lange, Conductor. Side 1, one inch in from the beginning.

LESSON PLAN NO. 5, INTERPRETIVE PHASE

Instructional unit: The Interpretive Phase of Exemplar Study in Aesthetic Criticism.

Reference: Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

I. Introduction.

A. Objectives. **Be able to:**

I. Say something about the meaning of this work of art as a whole.
2. Describe the use of new musical techniques in a transitional period to vivify a traditional text.

B. Reasons. Frequently, interpretations tend to be the first judgments made about a work of art preceding description and analysis. However, interpretation may also follow the first two phases of exemplar study; it "may amplify, modify, or even radically alter the original interpretation...."[1] The third phase of exemplar study, interpretation, "is often taken as the most meaningful and enriching phase of transaction between a percipient and a work of art...."[2]

Note. [1] Ralph A. Smith. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 62.

Note. [2] Ibid., p. 62.

II. Explanation and demonstration. We know something about the background of this piece--that it was an atypical religious work for its time--and we are now familiar with the translation of its text, which depicts the grief of Mary after the Crucifixion. In addition, we have done an exhaustive analysis to bring out various details of the music itself which may have contributed to the continuing dispute over the work's merits. Now we should ask: What are some possible relationships between the text and the music? How did Pergolesi use expressive compositional devices to portray the meaning of the words?

If we listen carefully, we notice that Pergolesi uses the same brief, three-line text over and over, frequently repeating the last line. Altogether, the text is used four times in the span of this short work. Pergolesi tends to repeat short phrases of the music, too, such as a passage in which he circles around the same five-note sequence until he comes to a complete halt (see mm. 42-49; the repetitions are as follows: mm. 42-43; mm. 44-45; mm. 46-47). Perhaps, consciously or not, this repetition was meant to be associated with the overwhelming, numbing effect of the Crucifixion on Mary (in many paintings she is shown swooning in the arms of other spectators).

To fully understand and appreciate this work, the percipient would have to know the text translation and identify with Mary; putting himself in Mary's place, he would then be more fully aware of her sorrow and anguish. To a certain extent the music has expressive devices of an emotional nature written directly into it; these do not represent any specific, nameable feelings, but are dramatic Baroque ways of signifying a general state of emotion.

A number of musical techniques that probably went counter to the Baroque aesthetic for church music are employed in this work to suggest Mary's feelings. Many elements of the piece, no doubt, were extremely puzzling to Pergolesi's contemporaries, who regarded the Stabat Mater as an inferior composition. They may have wondered, for instance, about the appropriateness of beginning a piece on such a somber subject with vigorous rhythmic patterns; wouldn't some slow dirge have been more suitable than the almost gay opening measures?

Possibly, though, this liveliness may have been intentional. Any number of specific interpretations are feasible; perhaps the composer had some particular idea in mind--such as a comparison between the living, grieving Mary and the still, static, emptiness of death. Perhaps Pergolesi wished to imply that, while the Flesh was forever dead, the Word of Christ was forever alive and radiant. However, if the composer did have any such thoughts, he never openly expressed them; so we cannot say with certainty that any one interpretation of this aria is correct.

The only valid interpretations are those gleaned from examination of the music itself. Analysis of this piece shows that Pergolesi used compositional techniques associated with tension in music rather than repose. Primary among these are: brief, sudden dynamic contrasts; long, forte, brilliant trills; unusually wide, angular melodic leaps; chromaticism; and dissonant suspensions. All of these dramatic devices were, at the time of this work's composition, considered more properly in the realm of opera rather than in a sacred work. However, Pergolesi probably felt that he had exhausted the available resources at his command and felt unconstrained in borrowing the musical language of the theater to express an inherently dramatic subject. The end justified the means.

Note. Replay "Cujus animam gementem" from Pergolesi's Stabat Mater.

III. Review.

A. Student questions: clarification of points of difficulty. Ask students if they have any question. Remind them that their questions are welcome at any point during the lesson.

B. Summary of lesson. Music is used in this work as a means of expressing human feelings. It is neither possible nor desirable to "read" any specific ideas into this work, though.

C. Closing statement. Each stage of our study of this work has revealed another facet of a deceptively simple composition. In our next lesson we will attempt to make an evaluation of this work--to assess its merits in terms of the music, itself, and of our knowledge of the era in which it was written.

Appendix

Books

Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Pergolesi, Giovanni Battista. Stabat Mater. Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Records

Pergolesi, Giovanni Battista. Stabat Mater. Archive ARC 3091. Margot Guilleaume, Soprano; Jeanne Deroubaix, Alto; Carl Gorvin, Positive Organ; Südwestdeutsches Kammerorchester; Mattieu Lange, Conductor. Side 1, one inch in from the beginning.

LESSON PLAN NO. 6, EVALUATIVE PHASE

Instructional unit: The Evaluative Phase of Exemplar Study in Aesthetic Criticism.

Reference: Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

I. Introduction.

A. Objectives. Be able to:

1. Make an assessment of the Pergolesi "Cujus animam gementem" to determine its merit.
2. Say whether the work is good or bad, based upon an examination of its aesthetic qualities.

B. Reasons. Although the descriptive, analytical, and interpretive phases of aesthetic criticism are important facets of the study of a work of art, the ultimate test of "whether a student is genuinely developing as an aesthetic knower"[1] is to have him make an evaluation of the object in question.

Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 69.

II. Explanation and demonstration. Since it was written over 200 years ago, the Pergolesi Stabat Mater--a portion of which we have been studying--has been controversial. In the past some critics felt the work was too close to "buffo" opera style (for example, Pergolesi's own La Serva Padrona), rather than the style of sacred music of the time. Other contemporaries, however, saw Pergolesi as a "'child of taste and of elegance, and nursling of the muses'."[2] A modern critic thinks that "Pergolesi's Stabat Mater...exemplifies the fragile texture, the admirably balanced phrasing, and the lyrically sentimental tone of much Italian religious music of the eighteenth century."[3]

Note. [2] Paul Henry Lang. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 483.

Note. [3] Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1966), p. 330.

In our own time a conflict of opinion still rages; thus, everyone is free to make his own assessment of this piece. There is no such thing as a perfect judgment or appraisal of a work of art. Human beings differ from one another in many respects--chiefly in termperament and background--and any evaluation (providing it is done honestly and stems from actual examination of the music) may be considered valid.

A mistake in evaluation which the student must guard against, however, is to assess a work for what it is not; i.e., he must have enough historical information about a work such as the Pergolesi exemplar to realize that, along with the Mozart and Verdi Requiems, it is neither a church work, nor is it strictly secular. That is, it does not resemble the typical Neapolitan church style of its time which was "capable of rising to great heights of earnestness."[4] That Pergolesi could write in this style if he so chose is demonstrated in his impressive ten-part masses with double chorus. Rather, as the critic Alfred Einstein has pointed out, "the 'Stabat Mater' is nothing more than a Good Friday Hymn of a single mortal to the Mother of God, not intended for a Church Festival, but for the edification of a small circle;...it is sacred chamber music [italics mine] a Duetto spirituale."[5]

Note. [4] Alfred Einstein. Prefatory essay for Giovanni Battista Pergolesi's Stabat Mater, Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), ii.

Note. [5] Ibid., ii.

Perhaps the best way to evaluate a work such as this is not in terms of our expectations of what it should be like (based on our knowledge of other works of the period), but, rather, in terms of the work itself. A good basic question to ask might be: does it have sufficient unity within itself to make sense to us? Another important question is: What means of variety did the composer employ to hold our interest?

Our analysis of this piece has revealed numerous unifying devices. Some of the more obvious are: (1) the use of the Baroque "walking bass" in low strings and organ throughout, (2) the continuing string orchestration, and (3) numerous repetitions of the brief text. Rhythmically, the work is unified by the repetition of small patterns and phrases; melodically, it tends to repeat the line exactly or sequentially; and harmonically, it tends to circle around a few closely related keys. Large-scale unity is achieved by the resemblance between the beginning and the end of the work; by rounding out the form, Pergolesi gives the listener a sense of completion.

The danger in a work such as this is that it will become too unified; there will be so many points of similarity that the ear will cease to expect anything new, resulting in boredom. Pergolesi's solution to this problem, in this writer's estimation, is the reason why this piece can be classified as "good." The principal means of variety are: (1) dramatic juxtapositions of loud and soft dynamics, (2) sudden, unexpected melodic leaps, (3) and the use of chromatic harmony to create tension and expressivity. Large-scale diversity is obtained by the contrast between the instrumental introduction and the vocal solo (a simple, but effective, device); as well as by the injection of an unexpected rising chromatic passage over a sustained pedal (in place of a return to the beginning).

The simple, unpretentious, appealing style of the Stabat Mater and other similar works "influenced the future course of a century of music...as only Monteverdi had before...[Pergolesi]... Pergolesi...created a bewitching melodic art that has not lost its freshness up to our day....The marvelously fresh tone, radiant color, lightness, and melodiousness...affected his contemporaries like a miracle."[6] Mozart may have gained some of the inspiration for the lyric aspects of his style from Pergolesi; the famous Barber of Seville by Rossini owes much to the eighteenth century master; and, quite unexpectedly, in our own time Igor Stravinsky constructed his Pulcinella on themes from works of that minor master, Pergolesi.

Note. Replay "Cujus animam gementem" from Pergolesi's Stabat Mater.

Note. [6] Lang, p. 455.

III. Review.

A. Student questions: clarification of points of difficulty. Ask students if they have any questions.

B. Summary of the lesson. This work is evaluated as "good" because it achieves diversity by several methods while maintaining a unified framework.

C. Closing statement. We have come full circle now, examining our exemplar from four different angles: the descriptive, the analytical, the interpretive, and the evaluative. Perhaps we now have some insight into a method of dealing with a controversial work which defies "pigeonholing" because of its fresh, novel approach to composition. In practice, the four aspects of aesthetic criticism should be combined and continually overlapping; however, for purposes of writing lesson plans, they must, of necessity, be kept separate.

Appendix

Books

Bukofzer, Manfred. Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Pergolesi, Giovanni Battista. Stabat Mater. Edition Eulenburg No. 973 (London: Ernst Eulenburg, Ltd., 1927?), pp. 6-9.

Records

Pergolesi, Giovanni Battista. Stabat Mater. Archive Records ARC 3091. Margot Guilleaume, Soprano; Jean Deroubaix, Alto; Carl Gorvin, Positive Organ; Südwestdeutsches Kammerorchester; Mattieu Lange, Conductor. Side 1, one inch in from the beginning.

APPENDIX B: MUSIC EXEMPLAR

EXEMPLAR ANALYSIS NO. 2: "Menuet" from Maurice Ravel's Le Tombeau de Couperin

I. Primary Concepts

  A. Qualities of sound

    1. Level of sound

      a. This work lies mostly in middle to high piano register.

      b. The composer inserts some low tones occasionally in the bass line for color.

    2. Amount of sound

      a. The piece is scored for solo piano.

    3. Color of sound

      a. The timbre is subdued, even muffled, throughout.

      b. This tone color is further emphasized at one point by the use of the soft pedal ("Sourdine", m. 29).

    4. Strength of sound

      a. With a few exceptions, dynamics are soft throughout.

      b. The markings are mostly either piano or pianissimo.

      c. There are two brief loud points, reached by crescendo and left by decrescendo (m. 57; m. 111).

      d. Brief crescendos and decrescendos are used within the phrase to mark high points (see mm. 5-6; m. 12; and mm. 21-24, for example).

      e. Longer crescendos and decrescendos provide motion during harmonically static sections (see: mm. 49-64, a long pedal on G; mm. 105-120).

  B. Qualities of movement

    1. Pace of movement. In keeping with the stately nature of a minuet, the tempo is allegro moderato (moderately fast).

    2. Regularity of movement. The pace remains the same throughout the entire piece, except for the last five measures (mm. 123-128) which greatly slow down to a very slow tempo.

3. Articulation of movement (the flow of a piece; whether a work's movement is continuous or separated).
    a. Motion is continuous, with little separation between phrases.
    b. This continuity is deliberate on the part of the composer.
        1) Phrase endings are somewhat elided by continuing quarter note motion in the bass (see mm. 4 and 8, for example).
        2) Some phrases end in mid-measure to encourage continuity (see mm. 4 and 12, which conclude their respective phrases on the second beat).
        3) Long slurs over phrases (see mm. 33-40) and successive sustained eighth notes within the measure (see mm. 111 and 115) also help create the feeling of continuity.
4. Intensity of movement
    a. The manner of movement is gentle throughout.
        1) Accents are fairly evenly distributed through the measure, with no heavy stress on any single beat.
        2) There is minimal rhythmic motion in the bass line; frequently, the bass and treble have identical rhythm.
        3) Dynamics are soft, with few contrasts, none sudden.
        4) Frequently, harmonic dissonance is prepared by suspension, adding to the overall effect of gentle motion.

C. Points of arrival
1. Clarity of arrival
    a. The piece alternates between frequent, clear points of arrival and covered points of arrival.
    b. The clear points of arrival usually coincide with the end of a phrase (see mm. 4 and 8), and are marked by a pause on a long tone.

c. The covered points of arrival tend to occur in mid-measure (see m. 12, beat 2); come at irregular intervals, rather than every four or eight measures; and encourage continuing motion with brief note values.

2. Finality of arrival

   a. The work is marked by weak points of arrival (cadences) in order to keep the piece in motion.

   b. For example, the first eight-measure section incorporates two clear, but weak, points of arrival:

      1) m. 4

         a) The tonic is complete, with root in the treble.

         b) However, there is no standard cadential progression, such as I-IV, V-I, and the V chord emerges from superimposed IV and V chords occurring simultaneously.

      2) m. 8

         a) This cadence is harmonically weak.

            1) It is a deceptive cadence: instead of moving from V of V (A) to V (D), Ravel progresses to VI of V (B)--this is III in the home key.

            2) The V chord is incomplete (missing the fifth, G), while the chord of resolution has the fifth (F#) in the treble, to encourage continuity.

   c. The steady four-bar pattern contributes to the feeling of arrival, even though the cadences are weak.

3. Emphasis of arrival

   a. Arrival in this piece is usually de-emphasized.

   b. There are no added accents; only lengthened rhythmic values indicate a point of arrival.

   c. Dynamics are soft--they are either the same as the rest of the phrase, or return to the same dynamics as the beginning of the phrase.

   - d. There is no pause after arrival; motion is continuous between phrases.
   - e. There are few melodic leaps to or away from the point of arrival.

D. Interaction of movement and arrival (the creation of phases of musical movement).

1. Length of phases of movement

   a. Phases of movement in this piece are of two contrasting types:

      1) Short, equal, symmetrical, balanced four-bar phrases (see mm. 1-8).
      2) Unequal, asymmetrical, unbalanced phrases of varying lengths (see mm. 9-24).

2. Approach to the point of arrival

   a. The composer employs a steady approach to the point of arrival, using equal note values for the most part.
   b. A falling melodic line, reaching its lowest point at the end of the phrase, tends to define points of arrival.

II. Secondary concepts

A. Rhythm

1. Beat. Quite marked and easily detectable throughout the piece.

2. Tempo (pace)

   a. Allegro moderato. Moderately fast and moving.
   b. Pace is the same throughout the piece, except for the last five measures, which gradually slow down (_ralentir beaucoup_, mm. 124-5) to a very slow pace (_tres lent_, mm. 126-8).

3. Meter (the steady flow of beats organized into small group).

   a. Type of grouping: simple triple meter

      1) The measure contains three beats.
      2) The quarter note is the element of the beat.
      3) These beats are not subdivisions of a more primary beat.

4. Note values

    a. There is a fairly even distribution of weight throughout the measure because of the combination of long and short notes.

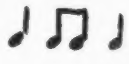
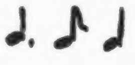
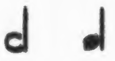
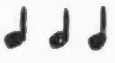
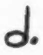
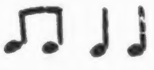
        1) The effect of arrival is assigned to long notes (see mm. 4 and 8).
        2) Short notes give the impression of movement (see mm. 1-3; 5-7).

    b. Notes are frequently tied over the bar (see mm. 5-7) and are shared in common by chords in sequence (see m. 3).
    c. Sonority is emphasized by sustained tones:

        1) Frequently, tones or entire chords are sustained through the measure (see mm. 9-24).
        2) An unusual effect is obtained (see mm. 9-24) by sustaining a single tone nearly to the following beat; this is indicated by a slur extending from the note (on the second beat of the measure) to the following rest (on the third beat of the measure).
        3) A long-short pattern typifies the "Musette" portion of this piece (mm. 33-72); it is made up of a half note followed by a quarter.
        4) A distinctive pattern is seen in the coda (mm. 105-128); in mm. 111, 113, and 115, Ravel adds motion to a static section with a series of eighth-note arpeggios, each note of which is sustained until the end of the measure to pile up sonorities.

5. Rhythmic motives (patterns)

    a. Phrases are put together by recombining a few very simple motives. These are:

        1.  (see m. 1)
        2.  (see m. 2)
        3.  (see m. 4)
        4.  (see m. 7)
        5.  (see m. 8)
        6.  (see m. 12)

7. ♩. ♪♪♪ (see m. 19)

8. ♩ 𝅗𝅥 (see m. 3, bass line)

b. For example, phrase one is made up of rhythmic motives #1, 2, 1, and 3 (see mm. 1-4).
c. By comparison, phrase two (mm. 5-8) is made up of rhythmic motives #2, 1, 4, and 5; Ravel reverses the rhythm of the first two measures of the phrase and adds two new motives (#4 and 5).
d. There is little development of rhythmic motives; they are mostly just repeated, rather than altered.
e. An example of repetition of rhythmic motives occurs in the contrasting "Musette" section (mm. 33-72).

   1) Here, Ravel fashions a melody, using the rhythmic fragment 𝅗𝅥 ♩, which first appears in the opening section (m. 4 as the end of phrase one and the upbeat to phrase two; mm. 5 and 6 as inner voices).
   2) A reversal of this rhythmic figure (♩ 𝅗𝅥) counters this in the bass (see mm. 33-39).
   3) The change of rhythm for phrase endings is also taken from the beginning of the piece.

      a) For instance, the first phrase of the "Musette" (mm. 33-40) ends with the rhythm ♩♩♩| 𝅗𝅥.
      b) This rhythm concluded the first phrase of the piece, as well (mm. 1-8).

6. Larger rhythmic groups: phrase, period

   a. Beats are grouped in small units of threes (simple grouping); these are equivalent to one measure.
   b. Multiples of this simple grouping compose the phrase (typically four measures long).
   c. Phrases are not always the same length, nor are they consistently balanced by corresponding phrases.

      1) For example, the first section (mm. 1-8) consists of a pair of four-measure balanced phrases (mm. 1-4; mm. 5-8).
      2) In the contrasting section which follows, however, phrase relationship is blurred because there is no clearcut division between phrases :

         a) In the first section, each phrase pauses on a sustained tone (see mm. 4 and 8).
         b) By comparison, in the second section (m. 9ff.), the melody does not pause for phrase endings, but continues motion in quarter notes (see mm. 12, 16, 20).

d. What constitutes a phrase in this piece?

1) It tends to be four measures long.
2) It does not always have a clearly defined harmonic point of arrival; i.e., the end of the phrase is frequently on chords other than I or V.
3) It is put together from a small stock of rhythmic patterns, which are delineated early in the work (see II A 5 of this analysis).
4) The phrase in this composition does not constitute a complete musical statement.

    a) It lacks something in form and sense; thus, it does not give the listener the impression that it is a complete musical statement.
    b) It is too short to be a complete statement.
    c) It does not have enough internal contrast to be an entire piece--either from a melodic, rhythmic, harmonic, textural, or formal standpoint.
    d) The falling melody demands some sort of answer for balance.

e. What constitutes a period in this piece?

1) A period is a group of phrases with a point of arrival that gives a convincing impression of finality.
2) Here, the first large section (preceding the "Musette") consists of three periods:

    a) Period 1: (mm. 1-8)

        1) This consists of two balanced phrases of four bars each.
        2) It is left harmonically open for continuation by its pause on B (VI of V).

    b) Period 2: (mm. 9-24)

        1) This consists of sixteen measures, grouping into four phrases.
        2) It is a longer period than the first period because of several factors:

            a) The first phrase ends in mid-measure, with no pause to emphasize the phrase completion.
            b) The continuity of quarter notes, without any pauses on sustained tones, carries each phrase forward, providing momentum toward the end of the period (m. 24).

c) The momentum is helped by several crescendos (mm. 15-16 and 21-22).
d) Momentum is also aided by a great deal of repetition of phrase fragments (see: mm. 10-11 and 13-14; mm. 17-18, 19-20, and 21, 23-4).

c. Period 3: (mm. 25-32)

1. This consists of two balanced phrases of four measures each.
2. It balances the first period (mm. 1-8) in length.
3. Unlike the first period, however, it is harmonically closed; it concludes on the tonic (G major), thus ending the first section of the piece.

B. Melody

1. Melodic Contour

a. Definition: the shape of a melody; melodic movement.
b. Contour patterns

1) With some notable exceptions the motion of this piece is primarily conjunct (see below, section d, "Musical intervals," for detail on disjunct motion).
2) The patterns vary from phrase to phrase.

a) For example, the first two phrases (mm. 1-4 and 5-8) tend to fall away from an initial high point.
b) Thereafter, the third phrase (mm. 9-13) revolves around a single point (the tone D--see mm. 9, 12).
c) Successive phrases (mm. 13-24) revolve around another tone, F#, pulling away from that note in a series of small descents (see mm. 12-14; 17-18; 19-20), before the ascent to the climax of the section (mm. 21-22) and subsequent return to the original tone (D) (m. 24).

3) However, the descending pattern predominates, becoming especially clear in the series of descents of the "Musette."

c. Changes in direction within the melody compensate for one another.

1) If part of a phrase descends, the next part tends to balance this motion with a return to the starting tone.
2) In the second period (mm. 9-24), the line tends to return to its point of origin, and then stretch beyond it in an upward motion: the resulting tension insures the continuity of a rather repetitious work:

    a) Mm. 9-10: after a brief descent from the starting tone, D, to its lower neighbor, C, Ravel returns to D, balancing the descent with a corresponding ascent from D to E.
    b) Mm. 12-13: returning to D, once again, the composer stretches the line beyond E to F#, returning immediately to E.
    c) Mm. 15-16: returning once again to D, the composer continues by conjunct motion to A, a fifth above D.

d. Musical intervals

1) There are few large intervals in this piece; moving conjunctly, the work uses mostly half and whole steps and some thirds (see mm. 3 and 7).
2) Contrasting fourths and fifths are immediately filled in and balanced by succeeding conjunct motion (see mm. 1-2; mm. 5-6).
3) Large intervals are used for formal purposes:

    a) A sixth (F#-D) marks the break between sections 1 and 2 (mm. 9-10).
    b) A seventh (D-E) marks the break between sections 2 and 3 (mm. 24-25).
    c) A sixth (D-F#) marks the drop from the high point of the melody (mm. 22-23).

e. A melodic apex (the peak of melodic contour) helps shape the melody.

1) The apex of the entire melody arrives quite late (m. 22), thus maintaining interest.
2) Although successive phrases (mm. 25-32) contain equally high or higher tones, they do not contain the melo-apex because they are essentially repetitions of the opening of the work in a higher octave.
3) The apex and nadir (low point) of individual phrases differ; the resulting variations in stress keep the piece moving; examples are as follows:

    a) Phrase 1 (mm. 1-4)

        1) The apex (high point) of the phrase is the tone D.

2) It is prominent because of the following characteristics:

   a) It is the first tone of the phrase.
   b) It is repeated twice soon after its initial entry.
   c) Its final repetition (third beat, m. 1) is emphasized by a written stress mark.

3) The *nadir* (low point) of the phrase is the tone E (m. 3); it is not prominent.

b. *Phrase 2* (mm. 5-8)

1) The *apex* of the phrase is the tone E (m. 6).
2) It is prominent because of the following characteristics:

   a) It falls on the first beat of the measure.
   b) Its natural accent is augmented by a dynamic accent: the tone is the loudest note in the phrase because Ravel makes a *crescendo* to the E and a *decrescendo* away from it.
   c) Finally, its natural accent is emphasized by an additional written stress mark.

3) The *nadir* of the phrase is the tone F# (m. 8).
4) It is fairly prominent because of the following characteristics:

   a) It lies on the first beat of the measure.
   b) It is the longest note of the phrase, occupying the entire measure (three beats); thus, it bears a *durational* accent.
   c) It concludes the phrase and period.

f. Large-scale contour

1) This type of contour directs musical movement, giving shape to whole passages.
2) Contour analysis of mm. 1-32:

   a) Essentially, this passage involves melodic motion from *D*, the tonic fifth, to *G*, the tonic root.
   b) This motion is predicted in capsule form very early in the melody with the sudden drop of a fifth (D-G, mm. 1-2); appearing in the context of conjunct motion (mostly whole and half steps), this interval is very striking.

c) G, the tonic root, is achieved again at the end of the first phrase (m. 4); however, this point is not felt as a point of repose, and the piece continues.

    1) The melody to this point has not been of sufficient length to make it an entity.
    2) The phrase demands balance, as well as length.
    3) The phrase seems harmonically inconclusive because of its weak cadence.

d) Each phrase contains one or more tones which are more important than the rest in contributing to large-scale contour and overall melodic motion.
e) Phrase 1 (mm. 1-4): D (m. 1) is the most important tone.
f) Phrase 2 (mm. 5-8): C (m. 5) is the most important tone.

    1) The motion from D (first phrase) to C is a temporary delay of the true overall motion of the melody--in an upward direction.
    2) This ascent is predicted, however, by the accented tone E (m. 6).
    3) The descent from D to C and subsequent return to D (phrase three) is a unifying device, repeating the miniature motion of m. 1.

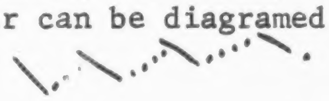
g) Phrase 3 (mm. 9-12): returning to D (m. 9), the phrase once again predicts the subsequent rise to E (m. 10).
h) Phrase 4 (mm. 12-16): this phrase moves up to the tone E (m. 13); it predicts further ascending motion in an upbeat F# (m. 12) and in an octave extension (A-A) of its lowest tone, A (mm. 14-16).
i) Phrase 5 (mm. 17-20): this phrase finally achieves F# (m. 17), repeats it for emphasis (m. 19), and stretches past F# to predict the next tone in the ascent, G.
j) Phrase 6 (mm. 21-24): once again, this phrase repeats F# (creating tension by the delay of a new tone); it reaches G, the goal of the whole melody in m. 22, but does not dwell on this tone.

    1) G is used as the springboard for the climax of the melody.
    2) Breaking away from G, Ravel goes past that tone; he reaches the height of the melody (D) by a G major triad (G-B-D), and returns to the starting tone of the melody (F#-E-D), mm. 24-25).

k) Phrase 7 (mm. 25-28): together with phrase 8, this phrase repeats the return to D; its most important tone is E (m. 25).

l) Phrase 8 (mm. 29-32): returning to D (m. 29), this phrase is an exact melodic duplicate of the first phrase (one octave up); this time, its descent to G (the tonic root) is felt as the conclusion of the melody because of the duration and complexity of the preceding passages.

m) Summary: with numerous deviations, the passage ascends from the tonic fifth (D) to the tonic root (G) by stepwise motion (D-E-F#-G), returning to the starting point, D, after the climax of the melody. The conclusion of the melody (last two phrases) reinforces the descent at a higher octave and comes to rest on the tonic root (G)--thus ending the melody. The entire melodic contour can be diagramed somewhat like this:



2. Melodic Motives

a. Definition: the combination of melodic contour and rhythmic patterns; phrases and periods are formed from melodic motives.

b. Number of motives: many small motives.

c. Variety of motives: they are quite similar, particularly rhythmically.

d. Relationships between motives: repetition and reversal of parts

1) Example: the second half of phrase 1 is derived from the first half.

a) m. 3 uses the same rhythm as m. 1 (♩♫♩).

b) m. 4 is m. 2 in its plain form, without the dotted quarter-eighth note figure (i.e.: the rhythm ♩.♪♩ is equivalent to 𝅗𝅥♩).

2) Example: each of the four measures of phrase 2 is derived from a different part of phrase 1:

a) The first two measures of phrase 2 (mm. 5-6) are rhythmically identical to their counterparts in phrase 1 (mm. 1-2), except that the measures are reversed in their order; thus, m. 5 is equivalent to m. 2 and m. 6 is similar to m. 1.

b) In addition, the tones of m. 5 are identical to those of m. 2, except they are a step higher and presented in reverse order (backwards: thus , G-A-B becomes A-B-C (transposed one step higher), which then is presented backwards as C-B-A.

c) The transition from ascending to descending order is made in m. 3 (A-G-E-F#).

d) The third measure of the phrase derives its rhythm (♩♩♩) from the bass line of mm. 1-2; its tones (A-B-G) are a reordering of the notes of m. 2 (G-A-B).

e) The fourth measure of the phrase (m. 8) is a rhythmic extension of the fourth measure of phrase 1 (m. 4).

3) Example: the central section (mm. 9-24) is built on rhythmic repetition; the effect is one of delaying the climax of the melody (m. 22), thus creating tension.

  a) Phrase 3 (mm. 9-12) combines fragments from phrases 1 and 2, and uses reversal of tones to achieve a line which is different from the proceding material, yet related to it.

    1) The first two measures (mm. 9-10) correspond rhythmically to the opening phrases of the piece.
    2) The first measure (m. 9) is a note-for-note melodic duplicate of the first phrase of the work.
    3) The second measure of the phrase approaches the same third note (B), but from above, instead of below.
    4) The third measure (m. 11) is derived rhythmically from the three quarter notes of the third measure of phrase 2 (m. 7).
    5) The final measure of the phrase (m. 12) is derived from the first measure of the piece.

      a) The ornament and first three notes (D-C-D) are identical.
      b) The rhythm is a variant, however: the second and third beats (♫♩) are pushed forward to become the first and second beats; while the original quarter-note first beat now lies at the end of the measure, forming the upbeat to the next phrase.

  b) Phrases 4-6 (mm. 13-24) are extremely repetitious; they are derived almost entirely from a rhythmic condensation of phrase 2 (the pattern ♩.♪♩| ♩♩♩) is like that of mm. 5 and 7).

3. Treatment of Melodic Material

   a. Definition: how a composer works with melody to create a composition.
   b. Type of melodic material used here: theme.

      1) The theme is not complete in itself, but is subject to change, as we have seen.
      2) It is part of a larger composition; it serves as a "topic for discussion."
      3) Its contour is subject to change and development (see previous discussion).
      4) It has distinctive rhythmic motives, but these are, nonetheless, subject to development.
      5) Its motives seem dissimilar, although they are often related.
      6) It has a large range (from E to E: two octaves); thus, it is not easy to sing.
      7) Its sense of phrase relationships is incomplete until the ends of periods and until the conclusion of the piece as a whole.

   c. Manner of handling melodic material: the three sections of the piece may be defined melodically as (1) permutation, (2) repetition, and (3) fragmentation.

      1) By comparison with the opening section (mm. 1-32), which presents various combinations of rhythm, the "Musette" (mm. 33-72) is extremely simple and straightforward.
      2) It employs the rhythm 𝅗𝅥𝅘𝅥|𝅗𝅥 𝅘𝅥|𝅗𝅥 𝅘𝅥| 𝅘𝅥𝅘𝅥𝅘𝅥| derived from m. 4 (𝅗𝅥 𝅘𝅥) and m. 7 (𝅘𝅥 𝅘𝅥 𝅘𝅥).
      3) Previously, the rhythm 𝅗𝅥 𝅘𝅥 was divided between two phrases: the half note marked the end of one phrase, while the quarter signified the upbeat to the following phrase.
      4) Now, however, the rhythm is used sequentially to form a new theme.
      5) Repetitions of melodic material are seldom exact; for example, when the first theme returns (mm. 73-80), it is combined with a G major (rather than modal) variant of the "Musette."
      6) Another method of thematic variance instead of exact repetition is to repeat the melody on another step of the scale; for example, when the melody returns after the "Musette," phrases 3-6 are presented a major third above their original appearance (beginning on F# instead of D).
      7) Melodic fragments are used to conclude the piece (coda, mm. 105-128):

a) Ravel builds on an exact restatement of the first half of phrase 2 (mm. 5-8), repeating it several times at a higher step and with altered rhythmic patterns (see mm. 107-108 and mm. 109-110).
b) He then employs the rhythms of mm. 7-8 (the conclusion of the first period) in reverse order (𝅗𝅥. | ♩♩♩ instead of ♩♩♩ | 𝅗𝅥.).
c) The tones of mm. 111-117 are derived from those of the opening measure of the piece; repeated again at a higher level in m. 21, they led into the climax of the melody.
d) This original pattern (from mm. 21-22) is now used once again (see mm. 116-120), as Ravel reiterates the climax of the melody in augmentation; now, each of the quarter notes in the triadic ascent to the peak of the melody are given three beats instead of one (mm. 118-120).
e) Repetition of the first measure of the piece at successively lower octaves (mm. 121-123) gives the work a sense of completeness and finality.
f) Finally, the melody disappears altogether, and Ravel simply repeats the quarter-note bass line (mm. 124-125), concluding with an incomplete statement (m. 125, last beat, rhythmic diminution of the figure and condensation to only two notes instead of three).

C. Texture

1. Definition: the total effect of many lines together; the action of component parts or voices.

2. Type of Texture

a. Basically a homophonic texture (melody and accompaniment).
b. The work also contains elements of counterpoint (the juxtaposition of melodies, one against the other); the principal example occurs in the use of the "Musette" as the bass line for the recurrence of the main theme (mm. 73-80).
c. The melody is the most prominent voice throughout, and is frequently subject to parallel motion:

1) M. 22: the melody is doubled in parallel fifths and octaves; this unusual timbre serves to highlight the climax of the melody.
2) Throughout the "Musette," (mm. 33-72) Ravel doubles the melody in octaves and fifths; this sound contrasts with the parallel fourths, sixths, and dissonances of the previous section, thereby serving to delineate the form of the work.

   3) The last fragment of the melody (m. 125) is presented as a pair of parallel triads (C major and A minor); coming after simple one-line motion (mm. 124-125), this technique signals the end of the piece.

- d. Frequently, both treble and bass lines have the same rhythmic pattern (see mm. 49-64); the effect is one of melodic emphasis.
- e. As in true homophonic texture, a break (caesura) occurs at the end of a phrase; here, although some phrase endings are less marked than others, phrases tend to conclude with a sustained tone in the treble (as opposed to continuing motion in smaller note values throughout the phrase), while the bass ascends in a quarter-note pattern of a fifth and an octave (see m. 4).

D. Harmony

   1. Tonal Center

- a. Definition: a combination of tones, acting to give the impression of a tonal center.
- b. Tonic Note: the central tone (tonal center) in a work; here, the tonic note is G.
- c. Means of assertion to establish a tonal center:
    - 1) The tonal center in this work is not particularly strong; thus, the tonic note (G) is not strongly asserted.
    - 2) First impression
        - a) The tone G does not occur in the melody until m. 2, where it is prominent because it appears on the first, strong, accented beat of the measure, because of its duration (a dotted quarter, it is the longest note in the piece thus far), because of its appearance in a dissonant context, and because of a sudden melodic skip of a fifth (D to G) in a context of conjunct motion.
        - b) By comparison, however, the tone G appears first in the bass line on the strong beat of measure 1, where it is the highest tone of a descending line.
        - c) The tone G is prominent at the end of the first phrase (m. 4):
            - 1) It appears as a long tone in the melody, to conclude a descending line.
            - 2) It appears in the bass, as the root of a G major chord.

3) Frequency: G appears frequently only during the central "Musette" section where it is particularly apparent as a sustained G pedal in the bass (mm. 49-64). By comparison, G seldom occurs in other sections of the work.
4) Final impression: the work ends on a note of indeterminacy.

    a) G appears frequently toward the end of the piece in a section which repeats the first measure of the work (mm. 121-125).
    b) G is brought up from the bass line and superimposed over the melody as a sustained half note (mm. 122-123).
    c) Ravel then drops the melody altogether, leaving the repeating bass line fragment, which begins on G.
    d) Another final impression of G is given in the accented triad condensation of the melody (m. 125).
    e) However, the tonality of G is somewhat obscured in the final measures of the work (mm. 126-128).

        1) G appears only in the bass, as the root of the G major chord.
        2) The G tends to be overpowered by other tones.

            a) B (the third of G major) is emphasized by a trill, while the G tends to lose power as it is sustained.
            b) A D major chord (D-F#-A) is superimposed over the concluding G major; this dominant (V) harmony, with the tone A in the treble, tends to de-emphasize the tonality of G major.

        3) Tension and forcefulness are associated with a lack of drive toward the tonic, while tonic drive is associated with gentleness except in the final phrases.

    f) The use of drone, in the form of pedal tones and ostinati, serves to weaken the harmonic drive further.

2. Stability and Instability

    a. Definition: relative qualities, created by tone combinations
    b. Stability implies:

1) A feeling of rest; poise
2) Consonance
3) Arrival in harmony
4) These qualities are minimized in this piece

c. Instability implies:

1) Motion; restlessness.
2) Dissonance: this is a very important factor in this piece; it maintains motion and interest in an otherwise extremely repetitious work.
    a) The most common type of dissonance used in this piece is that of a second major.
    b) An example of this type of dissonance appears in m. 1, beat 2, where, in an attempt to provide motion between two different positions of the tonic chord, Ravel introduces two dissonant tones in succession into a C major context.
        1) The first dissonance, B, is the third of G major, and is retained from the previous chord; it is dissonant against C, forming a minor second with that tone.
        2) The second dissonance, D, is the fifth of G major, and is an anticipation of the succeeding chord; it is dissonant against E, forming a major second with that tone.
    c) Frequently, a tone is dissonant against several tones simultaneously (see m. 2, where D forms a major second with C and E at the same time).
    d) Ravel tends to delay the immediate resolution of dissonances by adding a note of resolution which is consonant with the note against which the resolved note was dissonant; however, the new note is now dissonant with yet another tone (see m. 3): the G on the second beat is dissonant against A in the bass; this dissonance is resolved by changing from G to E, which forms a perfect fifth with the A, but is dissonant with the other bass tone, D.
3) Movement in harmony: the piece tends to move around the tonic, G, rather than within it.
    a) Very little of the work is in G major; a major portion (the "Musette") is in the Dorian mode, transposed to G.
    b) After a brief establishment of tonality (mm. 1-4), the piece tends to move away from the tonic quickly.

c) The degree of stability differs for various intervals; on the whole, since this piece uses primarily stable intervals, it does not produce an overall effect of tension, even though it contains many dissonances.

1) The intervals appearing most frequently, melodically and harmonically, are the whole and half steps and the major and minor third.

3. Key, Scale, and Mode

a. *Key* (Tonality): a series of relationships in which *not* all notes are of equal importance; a practice whereby a piece of music gives preference to one tone (the tonic), making this the tonal center to which all other tones are related.

b. *Tonic*

1) The central note of a group of tones; a point of reference for other notes.
2) Here, the note G.
3) Other notes depend on the tonic for their relative positions.

a) Thus, G is the focal point of phrase 1 (mm. 1-4), which begins and ends on a G major chord.
b) The second phrase (mm. 5-8) is related to phrase 1 because its concluding tone, F#, is the lead tone to the tonic, G, and its last chord, B major, is the upper third of G.
c) Phrases 3-6 (mm. 9-24) are related to phrase 1 because they revolve around the upper and lower thirds of G (B and E).
d) Thus, even though the tonality of G is not very prominent, the piece is in that key by *implication*, rather than by direct statement .

c. Major Scale

1) An arrangement of whole and half steps (here, the G major scale): G A BC D E F#G, with half steps between the third and fourth notes, B and C, and between the seventh and last notes, F# and G.
2) Its ability to define a tonic is strong, particularly because of the power of its *leading tone*: the seventh tone (here, F#) tends to go readily to the tonic (here, G).
3) The *major third* (G to B) provides the characteristic color of the major key.

d. Mode

1) In the widest sense of the word, mode refers to the selection of tones, arranged in a scale, which form the basic tonal substance of a composition.
2) More closely, however, the term mode designates only those scales which go back to the medieval church modes, as distinguished from the major and minor modes (or keys).
3) The church modes use different arrangements of half and whole steps from the major and minor modes, and were adapted by Impressionist composers (particularly Debussy and Ravel) as a means of rebelling against traditional tonality.
4) The mode used in this piece (in the "Musette," mm. 33-72) is the Dorian mode.

    a) This mode is similar to the minor mode in its arrangement of half and whole steps.

        1) It uses the same minor third as the minor mode (here, Bb).
        2) However, the minor sixth typical of the minor mode is raised to a major sixth in the Dorian mode (here, E natural, rather than Eb).

    b) Originally, this mode began on D: D EF G A BC D
    c) However, Ravel uses a transposed version of the Dorian mode.

        1) Beginning of the tone G, he uses the same arrangement of whole and half steps as the Dorian mode beginning on D.
        2) Thus, the transposed Dorian mode of this piece uses the following scale:
            G ABb C D EF G.

5) Ravel's reason for using a mode in this piece is to blur tonality in the "Musette" section, thereby affording harmonic contrast with the rest of the work.
6) At the same time, the "Musette" is harmonically related to the rest of the piece; the Dorian mode transposed to G and the key of G major share all tones except their third in common.

4. Chords

a. Definition: the combination of three or more different tones in a group; an amplification of a single line of music.

b. Types of chords predominating in this work:

1) Triads (three-note chords composed of major and minor thirds) with added seconds (an additional note, which forms the interval of a second with one of the notes of the triad): see m. 1, beat 2 (C major triad, with added tone B, which forms the interval of a minor second with C).

2) Parallel (gliding) chords: chords in parallel motion: see the entire "Musette" (mm. 33-72).

c. Importance of these chord types: a piece using these types, in addition to the more traditional harmonic vocabulary, gives the impression of motion: this is particularly important in a work which uses extensive repetition of small melodic fragments and employs a conventional, predictable minuet form.

5. Cadences

a. Definition: chord progressions used to create harmonic effects of arrival, consisting primarily of a relationship between tonic and dominant chords.

b. Importance for this style

1) Traditional cadences are avoided in this piece.

2) The effect is one of continuing motion, delaying points of arrival.

c. Examples

1) Authentic Cadence

a) Definition: a progression from the dominant to the chord (V-I), with both chords in root position; it has the effect of stopping motion, and is frequently used to round off sections or end compositions.

b) Since Ravel wishes to keep the piece in motion, this type of cadence appears infrequently.

1) mm. 3-4: the cadence is weakened by blurring the dominant chord (D): it is first stated with an added second (B, the first beat of m. 3), then combined with a C major triad (IV of G), before resolving to G (I).

2) mm. 31-32: this is a strong cadence, concluding the section; however, the V7 chord is augmented by a major ninth (E, forming an added second with F#), thus implementing the traditional cadence.

2) Deceptive Cadence

   a) Definition: A progression from the dominant to a chord other than the tonic (often from the dominant to the submediant, or VI chord); the effect is the postponement of a point of arrival.
   b) This type of cadence is used effectively to keep the piece in motion at the end of the first period (mm. 7-8); having shifted suddenly into the D tonal area (mm. 4-5), Ravel averts committing himself to that tonality by a V-VI cadence (A7-B), rather than the progression V-I (A-D).
   c) The overall effect is one of tonal ambiguity, thus keeping the piece in motion.
   d) Tonal ambiguity is exemplified and the technique summarized in the last cadence of the work (mm. 125-126); here Ravel superimposes the V of V (A) over the V, and then superimposes the V (D) over I (G) to conclude the piece on a note of indeterminacy.

6. Distribution of Tonal Centers: Modulation

   a. Modulations: Shifts of tonal center (key) during a piece to maintain interest.
   b. Function of Modulation: To give large-scale contour (shape) to long works.
   c. Type Used in the Piece: All of the modulations in this work are abrupt, with sudden, unprepared switches in tonality.
   d. Methods of Modulation

      1) By harmonic techniques previously described, Ravel always leaves the exact tonality of the work in doubt.
      2) Thus, his sudden changes of tonality are from one implied tonality to another.
      3) For example, shortly after the beginning of the piece, he implies a shift from G to D (mm. 4-5) by repeating D in the bass as a brief pedal; however, he averts the strong establishment of D as the principal tonality of the section by a deceptive cadence to B (VI of D).
      4) He then implies that B is the principal tonality of period 2 (mm. 9-24) by repetition: this section employs many B, D, and F# chords, all built on either the root, third, or fifth of the B minor chord (B-D-F#).
      5) Single tones, shared in common, are used to bridge differences between two sections; for example, the "bridge tone" into and away from the "Musette" is the note D, which is the fifth of both the G major and Dorian (transposed to G) mode tonic chords.

E. Form

1. Definition: a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale.
2. Relationships Between Statement and Counterstatement

STATEMENT	POSSIBLE COUNTERSTATEMENTS
1. Motive (mm. 1-4)	a. Variation of the motive (mm. 5-8)
2. Melody (mm. 1-8)	a. Alteration and repetition of melodic fragments (mm. 9-24).
	b. Repetition of the melody with some slight changes of registration, sequence of motives, and beginning interval (mm. 25-32).
3. Authentic Cadence (mm. 3-4)	a. Deceptive Cadence (mm. 7-8).
4. Tonal Center or Key (mm. 1-32)	a. Contrasting, but related, mode (mm. 33-72).
	b. Return to the home key (mm. 73-128), as a counterstatement to the contrasting mode.
5. Phrase (mm. 1-4)	a. Answering phrase of comparable length, giving rise to symmetrical construction (mm. 5-8).
6. Period (mm. 1-8)	a. Answering period of exactly twice the length of period 1, resulting in the temporary tension of imbalance (mm. 9-24).
	b. Then, the return of the first period, resulting in balance and the closing of the section (mm. 25-32).
7. Section (mm. 1-32)	a. Answering section of approximately the same length (mm. 33-72; its first period is repeated); each period equivalent to a period in section 1.
	b. Then, the return of the first section (mm. 73-104).
	c. Finally, a coda (mm. 105-128); shorter by eight measures than any of the sections, this twenty-four measure section balances the entire piece by its comparison with the second section (mm. 33-72), which was eight measures longer than any other section.

3. Type of Form (how this piece extends itself in time).

   a. Although an Impressionist in many respects (harmonic, particularly), Ravel was essentially a classicist in matters of form.
   b. This aspect of the composer's style is particularly evident is Ravel's use of sectional structure.

      1) Definition: the addition of well-defined phrases and periods to the original statement.
      2) Characteristics

         a) Clearly marked phrases and periods.
         b) Well-defined points of arrival.
         c) The work is neatly organized in distinct sections.
         d) Phases of movement are of approximately the same length.
         e) The work has a sense of balance and clearcut outlines.
         f) The principal musical interest lies within fixed interest.

      3) Characteristic of sectional structure not found in this piece.

         a) The melodic material used is valuable for itself, not for what will happen to it (Ravel uses extensive development and transformation of thematic material to extend his piece and derive the "Musette" section from what has gone before).

   c. Specific Form

      1) This piece has a tri-partite (three-part) structure, with the addition of a coda.
      2) Characteristics of a three-part structure are as follows:

         a) It brings back the first part of the piece at the end; the composer works by successively developing his original motive, rather than by contrasting a new motive against the original.
         b) It completely rounds off the form.
         c) It is accompanied by a return of the original melody.
         d) There are many strong points of arrival (blurred in this style, usually), evenly spaced.

      3) The structure of this work (ABA) is outlined as follows:

         a) Section 1 (A), mm. 1-32; this contains three smaller subsections, or periods within itself (aba, mm. 1-8; 9-24; 25-32): MINUET.

b) *Section 2* (B), mm. 33-72; this contains three small sections (cdc, mm. 33-48; 49-64; 65-73): TRIO ("Musette").

c) *Section 3* (A), mm. 73-104; this contains three subsections (a'b'a', mm. 73-80; 81-96; 97-104), each of which is slightly different from the original first section: *Phrase 1* has its melody written up an octave, and uses a G major variant of the "Musette" for harmony; *Phrase 2* is written up a third, starting on D#, instead of B; *Phrase 3* employs slightly different harmonies than in the first section.

d) *Coda*, mm. 104-128: by comparison with the three major sections, the subsections within the coda are asymmetrical; thus, the strict formality of the work is dissolved toward the end, with measure groupings of: 6, 10, 3, 2, and 3.

Appendix

Score

Ravel, Maurice (1875-1937). "Menuet," Le Tombeau de Couperin. (Paris: Durand et Cie, 1918), pp. 20-23.

Record

Ravel, Maurice (1875-1937). "Menuet," Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, Piano. Side XAX. 726, band 5.

Book

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

B27

LESSON PLAN NO. 1, DESCRIPTIVE PHASE

Instructional unit: The Descriptive Phase of Exemplar Analysis in Aesthetic Criticism.

Reference: Machlis, Joseph. Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961).

I. Introduction

A. Objectives. Be able to

1. Name, identify, classify, and make an inventory of knowledge concerning the type of thing this object is.
2. Supply information about the materials and techniques used to construct this work.
3. Describe the work's extra-aesthetic function by providing any necessary facts to identify the piece.

B. Reasons. The descriptive phase of exemplar study contributes to the total critique, giving rise to an aesthetic response. While knowledge, per se, will scarcely develop aesthetic awareness, yet it may provide assurance for both the teacher and the pupil "to venture into more ambiguous and uncharted territories."[1]

Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 58.

II. Explanation and demonstration

Note. Begin by playing Maurice Ravel's "Menuet," from Le Tombeau de Couperin, using the recording specified in the Appendix attached to this lesson plan. The instructor should be familiar with the score, which is also listed in the Appendix.

The "Menuet" we have just heard is the fifth of a group of six pieces for piano called Le Tombeau de Couperin. Written by the postimpressionist composer, Maurice Ravel (1875-1937), these pieces were completed toward the end of World War I (1917), just after the death of Ravel's mother. Each piece is dedicated to the memory of a friend killed in the war, and the piece as a whole reflects Ravel's reverence for the Baroque composer, Couperin. "Tombeau, literally a tomb, denotes a lyric form of the age of Louis XIV, offered as homage to a deceased person...'In reality it is a tribute not so much to Couperin himself,' he [Ravel] stated, 'as to eighteenth century French music in general.'"[2] Le Tombeau de Couperin consists of the following pieces:

Note. [2] Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961), p. 135.

1. Prelude
2. Fugue
3. Forlane
4. Rigaudon
5. Menuet
6. Toccata

Although Ravel is frequently mentioned in the same breath as his near contemporary, Debussy, in actuality his music (as exemplified by Le Tombeau de Couperin) reflects a different aesthetic, based on that of the French tradition in music--specifically, the style of the eighteenth century keyboard master, François Couperin (Debussy and Ravel "surround /ed/ the name of Couperin with a veritable musical cult."[1]). Ravel and Couperin shared in common a style "which would charm, entertain, and perhaps move, but without tears and violent passions.../Couperin's music/ avoided...passionate lyricism...its outbursts...are always controlled, its emotions measured, its sonorities filtered...its inspiration is chiefly intellectual."[2]

Note. [1]Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941), p. 542.

Note. [2]Ibid., p. 542.

The delicate "Menuet" we have just heard is far more representative of the Ravel style than a piece such as the frequently heard Daphnis and Chloe. Ravel's sensibilities were refined in a long, sixteen-year apprenticeship in the famed Paris Conservatoire, where he was trained by the classicist, Fauré, who imparted the French musical tradition to his pupil:

> The specifically French tradition is something essentially Classical: it rests on a conception of music as sonorous form, in contrast to the Romantic conception of music as expression. Order and restraint are fundamental. Emotion and depiction are conveyed only as they have been entirely transmuted into music. That music may be anything from the simplest melody to the most subtle pattern of tones, rhythms, and colors: but it tends always to be lyric or dancelike rather than epic or dramatic, economical rather than profuse, simple rather than complex, reserved rather than grandiloquent; above all, it is not concerned with delivering a Message, whether about the fate of the cosmos or the state of the composer's soul. A listener will fail to comprehend such music unless he is sensible to quiet statement, nuance, and exquisite detail, able to distinguish calmness from dullness, wit from jollity, gravity from portentousness, lucidity from emptiness.[3]

Note. [3]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), p. 598.

Ravel has been both praised and condemned for various aspects of his style: virtuoso instrumental writing, sufficient emotion and depth of feeling, and the use of new compositional devices in a traditional formal framework. Let us now turn to the music so it may speak for itself.

Note. Replay Ravel's "Menuet," from Le Tombeau de Couperin.

III. Review

A. Student questions: clarification of points of difficulty. Ask students if they have any questions. Emphasize the fact that they are free to break in with questions at any time in the lesson.

B. Summary of the lesson. The Ravel exemplar is valuable for study purposes because it reflects the thought of an extremely original composer working within a traditional, self-imposed framework.

C. Closing statement. Ravel's "Menuet" is worth studying because it was written by a composer of extremely refined taste. In our next lesson, we will examine the music more closely to determine the components of a novel and somewhat controversial style of writing.

Appendix

Books

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Machlis, Joseph. Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Ravel, Maurice. "Menuet," Le Tombeau de Couperin (Paris: Durand et Cie, 1918), pp. 20-23.

Records

Ravel, Maurice. "Menuet," Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, piano. Side [illegible] 726, band 5.

LESSON PLAN NO. 2, ANALYTICAL PHASE, PART I

Instructional unit: The Analytical Phase of Exemplar Study in Aesthetic Criticism, Part I.

Reference: Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

I. Introduction

A. Objectives. Be able to

1. Closely examine the elements that make up this work of art.
2. Single out some of the work's expressive components.

B. Reasons. An aesthetic judgment of a work cannot be attempted without close scrutiny of that work's components, its grouping of elements, and the relationships between details. In studying an exemplar, analysis cannot be separated from the other methods of examination: To a certain extent, analysis involves description (the previous stage); it shades over into the interpretive phase (the next stage); and anticipates the final evaluative phase, as well.

II. Explanation and demonstration. Since music is a complex art, our analysis of this piece will, as usual, take several class sessions. First, we will discuss those aspects of the work which are extremely easy to hear; then we will deal with categories requiring greater concentration and skill to understand.

The Analysis

A. Qualities of sound (general characteristics of what you are hearing)

1. Level of sound (high and low pitch)

   a. This work lies mostly in middle to high piano register.
   b. Occasionally, the composer inserts some low tones in the bass line for contrast.

2. Amount of sound (the number of instruments and voices)

   a. The piece is scored for solo piano.

3. Color of sound (distinguishes one voice or instrument from another)

   a. The timbre is subdued--even muffled--throughout.
   b. This tone color is further emphasized at one point by the use of the soft pedal ("Sourdine," m. 29).

4. Strength of sound (loud and soft; dynamics)

    a. With a few exceptions, dynamics are soft throughout.
    b. The markings are mostly either piano or pianissimo.
    c. There are two brief loud points, reached by crescendo and left by decrescendo (m. 57; m. 111).
    d. Brief crescendos and decrescendos are used within the phrase to mark high points (see mm. 5-6; m. 12; and mm. 21-24, for example).
    e. Longer crescendos and decrescendos provide motion during harmonically static sections (see mm. 49-64, a long pedal of G; mm. 105-120).

B. Qualities of movement (general characteristics of music as it moves forward in time)

1. Pace of movement (tempo or speed): in keeping with the stately nature of a minuet, the tempo is Allegro moderato (a moderately fast pace).
2. Regularity of movement (whether the pace remains the same, or changes): the pace remains the same throughout the entire piece, except for the last five measures (mm. 123-128) which greatly slow down to a very slow tempo.
3. Articulation of movement (the flow of a piece; whether movement is continuous or separated).

    a. Motion is continuous, with little separation between phrases.
    b. This continuity is deliberate on the part of the composer.

        (1) Phrase endings are somewhat elided by continuing quarter note motion in the bass (see mm. 4 and 8, for example).
        (2) Some phrases end in midmeasure to encourage continuity (see mm. 4 and 12, which conclude their respective phrases on the second beat).
        (3) Long slurs over phrases (see mm. 33-40) and successive sustained eighth notes within the measure (see mm. 111 and 115) also help create the feeling of continuity.

4. Intensity of movement (whether the manner of movement is gentle or vigorous)

    a. The manner of movement is gentle throughout:

        (1) Accents are fairly evenly distributed through the measure, with no heavy stress on any single beat.
        (2) There is minimal rhythmic motion in the bass line; frequently, the bass and treble have identical rhythm.

(3) Dynamics are soft, with few contrasts (none of them are sudden).

(4) Frequently, harmonic dissonance is prepared by suspension, adding to the overall effect of gentle motion.

C. Points of arrival (general characteristics shown by music during moments of pause, when it has achieved its goal, or arrived at its destination).

1. Clarity of arrival (whether points of arrival are clear or obscure)

   a. The piece alternates between frequent, clear points of arrival and covered points of arrival.
   b. The clear points of arrival usually coincide with the end of a phrase (see mm. 4 and 8), and are marked by a pause on a long tone.
   c. The covered points of arrival tend to occur in mid-measure (see m. 12, beat 2); come at irregular intervals, rather than every four or eight measures; and encourage continuing motion with brief note values.

2. Finality of arrival (the degree to which action is completed)

   a. The work is marked by weak points of arrival (cadences) in order to keep the piece in motion.
   b. For example, the first eight-measure section incorporates two clear, but weak points of arrival:

      (1) M. 4

         (a) The tonic is complete, with the root in the treble.
         (b) However, there is no standard cadential progression, such as I-IV-V-I, and the V chord emerges from superimposed IV and V chords occurring simultaneously.

      (2) M. 8: this cadence is harmonically weak.

         (a) It is a deceptive cadence: instead of moving from V of V (A) to V (D), Ravel progresses to VI of V (B)--this is III in the home key.
         (b) The V chord is incomplete (missing the fifth, G), while the chord of resolution has the fifth (F#) in the treble, to encourage continuity.

3. Emphasis of arrival (the degree of power with which arrival is projected)

    a. Arrival in this piece is usually deemphasized.
    b. There are no added accents; only lengthened rhythmic values indicate a point of arrival.
    c. Dynamics are soft--they are either the same as the rest of the phrase, or return to the same dynamics as the beginning of the phrase.
    d. There is no pause after arrival; motion is continuous between phrases.
    e. There are few melodic leaps to, or away from the point of arrival.

D. Interaction of movement and arrival (the creation of phrases of musical movement)

1. Length of phases of movement (short or long; equal or unequal; symmetrical or asymmetrical)

    a. Phases of movement in this piece are of two contrasting types:

        (1) Short, equal, symmetrical, balanced four-bar phrases (see mm. 1-8).
        (2) Unequal, asymmetrical, unbalanced phrases of varying lengths (see mm. 9-24).

2. Approach to the point of arrival (steady; or increase or decrease in strength)

    a. The composer employs a steady approach to the point of arrival, using equal note values for the most part.
    b. A falling melodic line, reaching its lowest point at the end of the phrase, tends to define points of arrival.

Note. Replay the recording listed in the Appendix.

III. Review

A. Student questions: clarification of points of difficulty. Ask students if they have any questions.
B. Summary of lesson. Among the work's unusual and expressive stylistic features are: muffled timbre, soft dynamics, and weak, deemphasized points of arrival which serve to keep the piece in motion.
C. Closing statement. Next, we will examine the music in even greater detail to try to grasp the subtleties and finesse of an unusual style.

Appendix

Books

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Scores

Ravel, Maurice. "Menuet," Le Tombeau de Couperin (Paris: Durand et Cie, 1918), pp. 20-23.

Records

Ravel, Maurice. "Menuet," Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, piano. Side XAX. 726, band 5.

LESSON PLAN NO. 3, ANALYTICAL PHASE, PART II

Instructional Unit: The analytical Phase of Exemplar Study in Aesthetic Criticism, Part II.

References: Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

I. Introduction

A. Objectives. Be able to

1. Closely examine some of the more complex elements that make up this work of art.
2. Cite some of the work's expressive components.

B. Reasons. See Lesson Plan No. 2 for the same exemplar.

II. Explanation and Demonstration. In this lesson, we will minutely examine several aspects of the Maurice Ravel composition we have been discussing. These categories, rhythm, melody, and texture, require a great deal of concentration to hear and understand; however, your patience will be rewarded by an increased understanding of how this piece is constructed.

The Analysis

A. Rhythm (everything pertaining to the duration of musical sound; a flow characterized by regular recurrence of elements such as accent, in alternation with different elements).

1. Beat (the temporal unit of a composition, as indicated by the real or imaginary up-and-down movements of a conductor's hand): quite marked and easily detectable throughout the piece.

2. Tempo (the rate of speed of a composition)

   a. The tempo marking is Allegro moderato (moderately fast and moving).
   b. The pace (tempo) is the same throughout the piece, except for the last five measures, which gradually slow down (ralentir beaucoup, mm. 124-5) to a very slow pace (tres lent, mm. 126-8).

3. Meter (the steady flow of beats organized into small groups): the type of grouping is simple triple meter.

   a. It contains three beats.
   b. The quarter note is the element of measure.
   c. These beats are not subdivisions of a more primary beat.

4. Note Values (the various durations of musical sounds in time).

   a. There is a fairly even distribution of weight throughout the measure because of the combination of long and short notes.

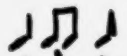
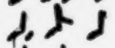
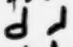
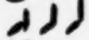
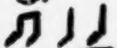
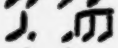
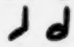
      (1) The effect of arrival is assigned to long notes (see mm. 4 and 8).
      (2) Short notes give the impression of movement (see mm. 1-3; 5-7).

   b. Notes are frequently tied over the bar (see mm. 5-7) and are shared in common by chords in sequence (see m. 3).
   c. Sonority is emphasized by sustained tones.

      (1) Frequently, tones or entire chords are sustained through the measure (see mm. 9-24).
      (2) An unusual effect is obtained by sustaining a single tone nearly to the following beat (see mm. 9-24); this is indicated by a slur extending from the note (on the second beat of the measure) to the following rest (on the third beat of the measure).
      (3) A long-short pattern typifies the "Musette" portion of this piece (mm. 33-72); it is made up of a half note followed by a quarter.
      (4) A distinctive pattern is seen in the coda (mm. 105-128); in mm. 111, 113, and 115, Ravel adds motion to a static section with a series of eighth-note arpeggios, each note of which is sustained until the end of the measure to pile up sonorities.

5. Rhythmic motives (distinctive patterns, or groupings of tones, formed by the measurement of musical time).

   a. Phrases are put together by recombining a few very simple motives; these are:

      (1)  (see m. 1).
      (2)  (see m. 2).
      (3)  (see m. 4).
      (4)  (see m. 7).
      (5) (see m. 8).
      (6)  (see m. 12).
      (7)  (see m. 19).
      (8)  (see m. 3, bass line).

   b. For example, phrase one is made up of rhythmic motives #1, 2, 1, and 3 (see mm. 1-4).
   c. By comparison, phrase two (mm. 5-8) is made up of rhythmic motives #2, 1, 4, and 5; Ravel reverses the rhythm of the

first two measures of the phrase and adds two new motives (#4 and 5).

d. There is little development of rhythmic motives; they are mostly just repeated, rather than altered.

e. An example of repetition of rhythmic motives occurs in the contrasting "Musette" section (mm. 33-72).

   1) Here, Ravel fashions a melody, using the rhythmic fragment 𝅗𝅥 ♩, which first appears in the opening section (m. 4 as the end of phrase one and the upbeat to phrase two; mm. 5 and 6 as inner voices).
   2) A reversal of this rhythmic figure (♩ 𝅗𝅥) counters this in the bass (see mm. 33-39).
   3) The change of rhythm for phrase endings is also taken from the beginning of the piece.

      (a) For instance, the first phrase of the "Musette" (mm. 33-40) ends with the rhythm ♩♩♩|𝅗𝅥. .
      (b) This rhythm concluded the first phrase of the piece, as well (mm. 1-8).

6. Larger rhythmic groups: phrase, period

a. Beats are grouped in small units of threes (simple grouping); these are equivalent to one measure.

b. Multiples of this simple grouping compose the phrase (typically four measures long).

c. Phrases are not always the same length, nor are they consistently balanced by corresponding phrases.

   (1) For example, the first section (mm. 1-8) consists of a pair of four-measure balanced phrases (mm. 1-4; mm. 5-8).
   (2) In the contrasting section which follows, however, phrase relationship is blurred because there is no clearcut division between phrases.

      (a) In the first section, each phrase pauses on a sustained tone (see mm. 4 and 8).
      (b) By comparison, in the second section (m. 9ff.), the melody does not pause for phrase endings, but continues motion in quarter notes (see mm. 12, 16, 20).

d. What constitutes a phrase in this piece?

   (1) It tends to be four measures long.
   (2) It does not always have a clearly defined point of arrival; i.e., the end of the phrase is frequently on chords other than I or V.

- (3) It is put together from a small stock of rhythmic patterns, which are delineated early in the work (see II A 5 of this analysis).
- (4) The phrase in this composition does not constitute a complete musical statement.
    - (a) It lacks something in form and sense; thus, it does not give the listener the impression that it is a complete musical statement.
    - (b) It is too short to be a complete statement.
    - (c) It does not have enough internal contrast to be an entire piece--either from a melodic, rhythmic, harmonic, textural, or formal standpoint.
    - (d) The falling melody demands some sort of answer for balance.

e. What constitutes a period in this piece?

- (1) A period is a group of phrases with a point of arrival that gives a convincing impression of finality.
- (2) Here, the first large section (preceding the "Musette") consists of three periods:
    - (a) Period 1: (mm. 1-8)
        - (1) This consists of two balanced phrases of four bars each.
        - (2) It is left harmonically open for continuation by its pause on B (VI of V).
    - (b) Period 2: (mm. 9-24)
        - (1) This consists of sixteen measures, grouped into four phrases.
        - (2) It is a longer period than the first period because of several factors:
            - (a) The first phrase ends in mid-measure, with no pause to emphasize the phrase completion.
            - (b) The continuity of quarter notes, without any pauses on sustained tones, carries each phrase forward, providing momentum toward the end of the period (m. 24).
            - (c) The momentum is helped by several crescendos (mm. 15-16 and 21-22).

(d) Momentum is also aided by a great deal of repetition of phrase fragments (see: mm. 10-11 and 13-14; mm. 17-18, 19-20, and 21, 23-4).

(c) Period 3: (mm. 25-32)

(1) This consists of two balanced phrases of four measures each.
(2) It balances the first period (mm. 1-8) in length.
(3) Unlike the first period, however, it is harmonically closed; it concludes on the tonic (G major), thus ending the first section of the piece.

B. Melody (a succession of musical tones; the combination of pitch quality--high and low motion--and time quality or rhythm--long and short).

1. Melodic contour (the shape or outline of a melody)

a. Contour patterns

(1) With some notable exceptions, the motion of this piece is primarily conjunct (see below, section c, "Musical intervals," for detail on disjunct motion).
(2) The patterns vary from phrase to phrase.

(a) For example, the first two phrases (mm. 1-4 and 5-8) tend to fall away from an initial high point.
(b) Thereafter, the third phrase (mm. 9-13) revolves around a single point (the tone D--see mm. 9,12).
(c) Successive phrases (mm. 13-24) revolve around another tone, F#, pulling away from that note in a series of small descents (see mm. 12-14; 17-18; 19-20), before the ascent to the climax of the section (mm. 21-22) and subsequent return to the original tone (D, m. 24).

(3) However, the descending pattern predominates, becoming especially clear in the series of descents of the "Musette."

b. Changes in direction within the melody compensate for one another.

(1) If part of a phrase descends, the next part tends to balance this motion with a return to the starting tone.

(2) In the second period (mm. 9-24), the line tends to return to its point of origin, and then stretch beyond it in an upward motion; the resulting tension insures the continuity of a rather repetitious work:

(a) Mm. 9-10: after a brief descent from the starting tone, D, to its lower neighbor, C, Ravel returns to D, balancing the descent with a corresponding ascent from D to E.
(b) Mm. 12-13: returning to D, once again, the composer stretches the line beyond E to F#, returning immediately to E.
(c) Mm. 15-16: returning once again to D, the composer continues by conjunct motion to A, a fifth above D.

c. Musical intervals

(1) There are few large intervals in this piece; moving conjunctly, the work uses mostly half and whole steps and some thirds (see mm. 3 and 7).
(2) Contrasting fourths and fifths are immediately filled in and balanced by succeeding conjunct motion (see mm. 1-2; 5-6).
(3) Large intervals are used for formal purposes:

(a) A sixth (F#-D) marks the break between sections 1 and 2 (mm. 9-10).
(b) A seventh (D-E) marks the break between sections 2 and 3 (mm. 24-25).
(c) A sixth (D-F#) marks the drop from the high point of the melody (mm. 22-23).

d. A melodic apex (the peak of melodic contour) helps shape the melody.

(1) The apex of the entire melody arrives quite late (m. 22), thus maintaining interest.
(2) Although successive phrases (mm. 25-32) contain equally high or higher tones, they do not contain the melodic apex because they are essentially repetitions of the opening of the work in a higher octave.
(3) The apex and the nadir (low point) of individual phrases differ: the resulting variations in stress keep the piece moving; examples are as follows:

(a) Phrase 1 (mm. 1-4)

(1) The apex (high point) of the phrase is the tone D.

- (2) It is prominent because of the following characteristics:
    - (a) It is the first tone of the phrase.
    - (b) It is repeated twice soon after its initial entry.
    - (c) Its final repetition (third beat, m. 1) is emphasized by a written stress mark.
- (3) The nadir (low point) of the phrase is the tone E (m. 3); it is not prominent.

b. Phrase 2 (mm. 5-8)

- (1) The apex of the phrase is the tone E (m. 6).
- (2) It is prominent because of the following characteristics:
    - (a) It falls on the first beat of the measure.
    - (b) Its natural accent is augmented by a dynamic accent: the tone is the loudest note in the phrase because Ravel makes a crescendo to the E and a decrescendo away from it.
    - (c) Finally, its natural accent is emphasized by an additional written stress mark.
- (3) The nadir of the phrase is the tone F# (m. 8).
- (4) It is fairly prominent because of the following characteristics:
    - (a) It lies on the first beat of the measure.
    - (b) It is the longest note of the phrase, occupying the entire measure (three beats); thus, it bears a durational accent.
    - (c) It concludes the phrase and period.

f. Large-scale contour

- (1) This type of contour directs musical movement, giving shape to whole passages.
- (2) Contour analysis of mm. 1-32.
    - (a) Essentially, this passage involves melodic motion from D, the tonic fifth, to G, the tonic root.
    - (b) This motion is predicted in capsule form very early in the melody with the sudden drop of a fifth (D-G, mm. 1-2); appearing in the context of conjunct motion (mostly whole and half steps), this interval is very striking.

(c) G, the tonic root, is achieved again at the end of the first phrase (m. 4); however, this point is not felt as a point of repose, and the piece continues.

  (1) The melody to this point has not been of sufficient length to make it an entity.
  (2) The phrase demands balance, as well as length.
  (3) The phrase seems harmonically inconclusive because of its weak cadence.

(d) Each phrase contains one or more tones which are more important than the rest in contributing to large-scale contour and overall melodic motion.
(e) Phrase 1 (mm. 1-4): D (m. 1) is the most important tone.
(f) Phrase 2 (mm. 5-8): C (m. 5) is the most important tone.

  (1) The motion from D (first phrase) to C is a temporary delay of the true overall motion of the melody--in an upward direction.
  (2) This ascent is predicted, however, by the accented tone E (m. 6).
  (3) The descent from D to C and subsequent return to D (phrase three) is a unifying device, repeating the miniature motion of m. 1.

(g) Phrase 3 (mm. 9-12): Returning to D (m. 9), the phrase once again predicts the subsequent rise to E (m. 10).
(h) Phrase 4 (mm. 12-16): This phrase moves up to the tone E (m. 13); it predicts further ascending motion in an upbeat F# (m. 12) and in an octave extension (A-A) of its lowest tone, A (mm. 14-16).
(i) Phrase 5 (mm. 17-20): This phrase finally achieves F# (m. 17), repeats it for emphasis (m. 19), and stretches past F# to predict the next tone in the ascent, G.
(j) Phrase 6 (mm. 21-24): Once again, this phrase repeats F# (creating tension by the delay of a new tone); it reaches G, the goal of the whole melody in m. 22, but does not dwell on this tone.

  (1) G is used as the springboard for the climax of the melody.

(2) Breaking away from G, Ravel goes past that tone: he reaches the height of the melody (D) by a G major triad (G-B-D), and returns to the starting tone of the melody (F#-E-D, mm. 24-25).

(k) Phrase 7 (mm. 25-28): Together with phrase 8, this phrase repeats the return to D; its most important tone is E (m. 25).

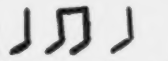
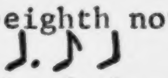
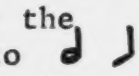
(l) Phrase 8 (mm. 29-32): Returning to D (m. 29), this phrase is an exact melodic duplicate of the first phrase (one octave up); this time, its descent to G (the tonic root) is felt as the conclusion of the melody because of the duration and complexity of the preceding passages.

(m) Summary: With numerous deviations, the passage ascends from the tonic fifth (D) to the tonic root (G) by stepwise motion (D-E-F#-G), returning to the starting point, D, after the climax of the melody. The conclusion of the melody (last two phrases) reinforces the descent at a higher octave and comes to rest on the tonic root (G)--thus ending the melody.

2. Melodic motives (the combination of melodic contour with rhythmic patterns or motives).

a. Number of motives: There are many small motives.
b. Variety of motives: The motives are quite similar, particularly with respect to rhythm.
c. Relationships between motives: There is a great deal of repetition and reversal of parts.

(1) Example: The second half of phrase 1 is derived from the first half.

(a) M. 3 uses the same rhythm as m. 1 ().
(b) M. 4 is m. 2 in its plain form, without the dotted quarter-eighth note figure (i.e.: the rhythm  is equivalent to ).

(2) Example: Each of the four measures of phrase 2 is derived from a different part of phrase 1.

(a) The first two measures of phrase 2 (mm. 5-6) are rhythmically identical to their counterparts in phrase 1 (mm. 1-2), except that the measures are reversed in their order; thus, m. 5 is equivalent to m. 2 and m. 6 is similar to m. 1.
(b) In addition, the tones of m. 5 are identical to those of m. 2, except they are a step higher and

presented in reverse order (backwards): thus G-A-B becomes A-B-C (transposed one step higher), which then is presented backwards as C-B-A.

(c) The transition from ascending to descending order is made in m. 3 (A-G-E-F#).

(d) The third measure of the phrase derives its rhythm (♩♩♩) from the bass line of mm. 1-2; its tones (A-B-G) are a reordering of the notes of m. 2 (G-A-B).

(e) The fourth measure of the phrase (m. 8) is a rhythmic extension of the fourth measure of phrase 1 (m. 4).

(3) Example: The central section (mm. 9-24) is built on rhythmic repetition; the effect is one of delaying the climax of the melody (m. 22), thus creating tension.

(a) Phrase 3 (mm. 9-12). Combines fragments from phrases 1 and 2, and uses the reversal of tones to achieve a line which is different from the preceding material, yet related to it.

(1) The first two measures (mm. 9-10) correspond rhythmically to the opening phrases of the piece.

(2) The first measure (m. 9) is a note for note melodic duplicate of the first phrase of the work.

(3) The second measure of the phrase approaches the same third note (B), but from above, instead of below.

(4) The third measure (m. 11) is derived rhythmically from the three-quarter notes of the third measure of phrase 2 (m. 7).

(5) The final measure of the phrase (m. 12) is derived from the first measure of the piece.

(a) The ornament and first three notes (D-C-D) are identical.

(b) The rhythm is a variant, however: The second and third beats (♫♩) are pushed forward to become the first and second beats; while the original quarter-note first beat now lies at the end of the measure, forming the upbeat to the next phrase.

(b) Phrases 4-6 (mm. 13-24) are extremely repetitious; they are derived almost entirely from a rhythmic condensation of phrase 2 (the pattern ♩.♪♩|♩♩♩ is like that of mm. 5 and 7).

3. Treatment of Melodic Material (how a composer works with different types of melody--tunes, subjects, themes--to create a composition).

   a. Type of melodic material used here: theme.

      (1) A theme is not complete in itself, but is subject to change, as we have seen.
      (2) It is part of a larger composition; it serves as a "topic for discussion."
      (3) Its contour is subject to change and development (see previous discussion).
      (4) It has distinctive rhythmic motives, but these are, nonetheless, subject to development.
      (5) Its motives seem dissimilar, although they are often related.
      (6) It has a large range (from E to E: two octaves); thus, it is not easy to sing.
      (7) Its sense of phrase relationships is incomplete until the ends of periods and until the conclusion of the piece as a whole.

   b. Manner of handling melodic material

      (1) By comparison with the opening section (mm. 1-32), which presents various combinations of rhythm, the "Musette" (mm. 33-72) is extremely simple and straightforward.
      (2) It employs the rhythm 𝅗𝅥♩|𝅗𝅥♩|𝅗𝅥♩|♩♩♩| derived from m. 4 (𝅗𝅥♩) and m. 7 (♩♩♩).
      (3) Previously, the rhythm 𝅗𝅥♩ was divided between two phrases: the half note marked the end of one phrase, while the quarter signified the upbeat to the following phrase.
      (4) Now, however, the rhythm is used sequentially to form a new theme.
      (5) Repetitions of melodic material are seldom exact; for example, when the first theme returns (mm. 73-80), it is combined with a G major (rather than a modal) variant of the "Musette."
      (6) Another method of thematic variance instead of exact repetition is to repeat the melody on another step of the scale; for example, when the melody returns after the "musette," phrases 3-6 are presented a major third above their original appearance (beginning on F# instead of D).

(7) Melodic fragments are used to conclude the piece (coda, mm. 105-128).

(a) Ravel builds on an exact restatement of the first half of phrase 2 (mm. 5-8), repeating it several times at a higher step and with altered rhythmic patterns (see mm. 107-108 and mm. 109-110).

(b) He then employs the rhythms of mm. 7-8 (the conclusion of the first period) in reverse order (𝅗𝅥. | ♩♩♪ instead of ♪♩♩ | 𝅗𝅥.).

(c) The tones of mm. 111-117 are derived from those of the opening measure of the piece; repeated again at a higher level in m. 21, they led into the climax of the melody.

(d) This original pattern (from mm. 21-22) is now used once again (see mm. 116-120), as Ravel reiterates the climax of the melody in augmentation; now, each of the quarter notes in the triadic ascent to the peak of the melody are given three beats instead of one (mm. 118-120).

(e) Repetition of the first measure of the piece at successively lower octaves (mm. 121-123) gives the work a sense of completeness and finality.

(f) Finally, the melody disappears altogether, and Ravel simply repeats the quarter-note bass line (mm. 124-125), concluding with an incomplete statement (m. 125, last beat, rhythmic diminution of the figure and condensation to only two notes, instead of three).

C. Texture (the action of a number of lines working together in a composition or a section of a work).

1. Type of texture. Basically a homophonic texture (melody and accompaniment).

a. The work also contains elements of counterpoint (the juxtaposition of melodies, one against the other); the principal example occurs in the use of the "Musette" as the bass line for the recurrence of the main theme (mm. 73-80).

b. The melody is the most prominent voice throughout, and is frequently subject to parallel motion.

(1) M. 22: The melody is doubled in parallel fifths and octaves; this unusual timbre serves to highlight the climax of the melody.

(2) Throughout the "Musette" (mm. 33-72), Ravel doubles the melody in octaves and fifths; this sound contrasts with the parallel fourths, sixths, and dissonances

of the previous section, thereby serving to delineate the form of the work.

(3) The last fragment of the melody (m. 125) is presented as a pair of parallel triads (C major and A minor); coming after simple one-line motion (mm. 124-125), this technique signals the end of the piece.

c. Frequently, both treble and bass lines have the same rhythmic pattern (see mm. 49-64); the effect is one of melodic emphasis.

d. As in true homophonic texture, a break (caesura) occurs at the end of a phrase; here, although some phrase endings are less marked than others, phrases tend to conclude with a sustained tone in the treble (as opposed to continuing motion in smaller note values throughout the phrase), while the bass ascends in a quarter-note pattern of a fifth and an octave (see m. 4).

Note. Replay the "Menuet," from Maurice Ravel's Le Tombeau de Couperin. Small sections may be played at the instructor's discretion throughout the lesson to illustrate various points of analysis.

III. REVIEW

A. Student questions. Clarification of points of difficulty. Ask students if they have any questions.

B. Summary of lesson and conclusions. Detailed analysis has revealed a number of stylistic features that constitute expressive elements in the Ravel style. Rhythmically, the piece is put together from a few simple patterns. Melodically, there are direct relationships between apparently dissimilar melodies. The predominantly homophonic texture is significantly broken by a polyphonic section which combines the work's two main melodies.

C. Closing statement. In our next lesson, we will complete our analysis of this work.

Appendix

Books

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Scores

Ravel, Maurice. "Menuet," from Le Tombeau de Couperin (Paris: Durand et Cie, 1918), pp. 20-23.

Records

Ravel, Maurice. "Menuet," from Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, piano. Side XAX. 725, band 5.

LESSON PLAN NO. 4, ANALYTICAL PHRASE, PART III

Instructional Unit: The Analytical phrase of Exemplar Study in Aesthetic Criticism, Part III.

References: Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

I. Introduction

A. Objectives. Be able to

1. Closely examine some of the more complex elements that make up this work of art.
2. Cite some of the work's expressive components.

B. Reasons. See Lesson Plan No. 2 for same exemplar.

II. Explanation and demonstration. In this lesson, we will complete our detailed study of the Ravel "Menuet" with a discussion of harmony and form. Our examination of these two categories of musical style will contribute to a more complete understanding of Ravel's methods of composition.

The Analysis

A. Harmony (the effect created by tones sounding together or in close proximity to each other).

1. Tonal center (a combination of tones, acting to give the impression of a tonal center).

a. Tonic note (the central tone--tonal center--in a work): here, the tonic note is G.

b. Means of assertion to establish a tonal center:

(1) The tonal center in this work is not particularly strong; thus, the tonic note (G) is not strongly asserted.

(2) First impression

(a) The tone G does not occur in the melody until m. 2 where it is prominent because it appears on the first, strong, accented beat of the measure; because of its duration (a dotted quarter, it is the longest note in the piece thus far); because of its appearance in a dissonant context; and because of a sudden melodic skip of a fifth (D to G) in a context of conjunct motion.

(b) By comparison, however, the tone G appears first in the bass line on the strong beat of measure 1 where it is the highest tone of a descending line.

(c) The tone G is prominent at the end of the first phrase (m. 4).

  (1) It appears as a long tone in the melody, to conclude a descending line.
  (2) It appears in the bass, as the root of a G major chord.

(3) Frequency: G appears frequently only during the central "Musette" section, where it is particularly apparent as a sustained G pedal in the bass (mm. 49-64). By comparison, G seldom occurs in other sections of the work.

(4) Final impression. The work ends on a note of indeterminacy.

  (a) G appears frequently toward the end of the piece in a section which repeats the first measure of the work (mm. 121-125).
  (b) G is brought up from the bass line and superimposed over the melody as a sustained half note (mm. 122-123).
  (c) Ravel then drops the melody altogether, leaving the repeating bass line fragment, which begins on G.
  (d) Another final impression of G is given in the accented triad condensation of the melody (m. 125).
  (e) However, the tonality of G is somewhat obscured in the final measures of the work (mm. 126-128).

    (1) G appears only in the bass, as the root of the G major chord.
    (2) The G tends to be overpowered by other tones.

      (a) B (the third of G major) is emphasized by a trill, while the G tends to lose power as it is sustained.
      (b) A D major chord (D-F#-A) is superimposed over the concluding G major; this dominant (V) harmony, with the tone A in the treble, tends to deemphasize the tonality of G major.

2. Stability and instability (relative qualities, created by tone combinations).

   a. Stability implies:

(1) A feeling of rest; poise.
(2) Consonance.
(3) Arrival in harmony.
(4) These qualities are minimized in this piece.

b. Instability implies:

(1) Motion; restlessness.
(2) Dissonance (this is a very important factor in this piece; it maintains motion and interest in an otherwise extremely repetitious work).

    (a) The most common type of dissonance used in this piece is that of a major second.
    (b) An example of this type of dissonance appears in m. 1, beat 2, where, in an attempt to provide motion between two different positions of the tonic chord, Ravel introduces two dissonant tones in succession into a C major context.

        (1) The first dissonance, B, is the third of G major, and is retained from the previous chord; it is dissonant against C, forming a minor second with that tone.
        (2) The second dissonance, D, is the fifth of G major, and is an anticipation of the succeeding chord; it is dissonant against E, forming a major second with that tone.

    (c) Frequently, a tone is dissonant against several tones simultaneously (see m. 2, where D forms a major second with C and E at the same time).
    (d) Ravel tends to delay the immediate resolution of dissonances by adding a note of resolution which is consonant with the note against which the resolved note was dissonant; however, the new note is now dissonant with yet another tone (see m. 3: the G on the second beat is dissonant against A in the bass; this dissonance is resolved by changing from G to E, which forms a perfect fifth with the A, but is dissonant with the other bass tone, D).

(3) Movement in harmony: The piece tends to move around the tonic, G, rather than within it.

    (a) Very little of the work is in G major; a large portion (the "Musette") is in the Dorian mode, transposed to G.
    (b) After a brief establishment of tonality (mm. 1-4), the piece tends to move away from the tonic quickly.

(c) The degree of stability differs for various intervals; on the whole, since this piece uses primarily stable intervals, it does not produce an overall effect of tension, even though it contains many dissonances.

(1) The intervals appearing most frequently, melodically and harmonically, are the whole and half steps and the major and minor third.

3. Key, scale, and mode

a. Key (tonality). A series of relationships in which not all notes are of equal importance; a practice whereby virtually every single piece gives preference to one tone (the tonic), making this the tonal center to which all other tones are related.

b. Tonic

(1) The central note of a group of tones; a point of reference for other notes.
(2) Here, the note G.
(3) Other notes depend on the tonic for their relative positions.

(a) Thus, G is the focal point of phrase 1 (mm. 1-4), which begins and ends on a G major chord.
(b) The second phrase (mm. 5-8) is related to phrase 1 because its concluding tone, F#, is the lead tone to the tonic, G, and its last chord, B major, is the upper third of G.
(c) Phrases 3-6 (mm. 9-24) are related to phrase 1 because they revolve around the upper and lower thirds of G (B and E).
(d) Thus, even though the tonality of G is not very prominent, the piece is in that key by implication, rather than by direct statement.

c. Major scale

(1) An arrangement of whole and half steps (here, the G major scale): G A B C D E F# G, with half steps between the third and fourth notes, B and C, and between the seventh and last notes, F# and G.
(2) Its ability to define a tonic is strong, particularly because of the power of the leading tone: the seventh tone (here, F#) tends to go readily to the tonic (here, G).
(3) The major third (G to B) provides the characteristic color of the major key.

d. Mode

(1) In the widest sense of the word, mode refers to the selection of tones, arranged in a scale, which form the basic tonal substance of a composition.

(2) More closely, however, the term mode designates only those scales which go back to the medieval church modes, as distinguished from the major and minor modes (or keys).

(3) The church modes use different arrangements of half and whole steps from the major and minor modes, and were adapted by Impressionist composers (such as Debussy and Ravel) as a means of rebelling against traditional tonality.

(4) The mode used in this piece (in the "Musette," (mm. 33-72) is the Dorian mode.

- (a) This mode is similar to the minor mode in its arrangement of half and whole steps.
  - (1) It uses the same minor third as the minor mode (here, Bb).
  - (2) However, the minor sixth typical of the minor mode is raised to a major sixth in the Dorian mode (here E natural, rather than Eb).
- (b) Originally, this mode began on D: D E F G A B C D.
- (c) However, Ravel uses a transposed version of the Dorian mode.
  - (1) Beginning on the tone G, he uses the same arrangement of whole and half steps as the Dorian mode beginning on D.
  - (2) Thus, the transposed Dorian mode of this piece uses the following scale: G A Bb C D E F G

(5) Ravel's reason for using a mode in this piece is to blur tonality in the "Musette" section, thereby affording harmonic contrast with the rest of the work.

(6) At the same time, the "Musette" is harmonically related to the rest of the piece; the Dorian mode transposed to G and the key of G major share all tones except their third in common.

4. Chords (the combination of three or more different tones in a group; an amplification of a single line of music).

- (a) Types of chords predominant in this work.
  - (1) Triads (three-note chords composed of major and minor thirds) with added seconds (an additional note, which forms the interval of a second with one of the notes of the triad): see m. 1, beat 2 (C major triad, with added tone B, which forms the interval of a minor second with C).

(2) Parallel (gliding) chords. Chords in parallel motion; see the entire "Musette" (mm. 33-72).

b. Importance of these chord types. A piece using these types, in addition to the more traditional harmonic vocabulary, gives the impression of motion; this is particularly important in a work which uses extensive repetition of small melodic fragments and employs a conventional, predictable minuet form.

5. Cadences (chord progressions used to create harmonic effects of arrival, consisting primarily of a relationship between tonic and dominant chords).

a. Important for this style

(1) Traditional cadences are avoided in this piece.
(2) The effect is one of continuing motion, delaying points of arrival.

b. Examples

(1) Authentic cadence (progression from the dominant to the tonic chord (V-I), with both chords in root position; it has the effect of stopping motion, and is frequently used to round off sections or to end compositions): Since Ravel wishes to keep the piece in motion, this type of cadence appears infrequently.

(a) Mm. 3-4: The cadence is weakened by blurring the dominant chord (D); it is first stated with an added second (B, the first beat of m. 3), then combined with a C major triad (IV of G), before resolving to G (I).
(b) Mm. 31-32: This is a strong cadence, concluding the section; however, the V7 chord is augmented by a major ninth (E, forming an added second with F#), thus implementing the traditional cadence.

(2) Deceptive cadence (a progression from the dominant to a chord other than the tonic--often from the dominant to the submediant, or VI chord--the effect is the postponement of a point of arrival).

(a) This type of cadence is used effectively to keep the piece in motion at the end of the first period (mm. 7-8); having shifted suddenly into the D tonal area (mm. 4-5); Ravel averts committing himself to that tonality by (a V-VI cadence A7-B), rather than the progression V-I (A-D).
(b) The overall effect is one of tonal ambiguity, thus keeping the piece in motion.

(c) Tonal ambiguity is exemplified (and the technique summarized) in the last cadence of the work (mm. 125-126); here, Ravel superimposes the V of V (A) over the V, and then superimposes the V (D) over I (G) to conclude the piece on a note of indeterminacy.

6. *Distribution of tonal centers.* Modulation (a shift of tonal center, or key, during a piece to maintain interest).

   a. *Function of modulation.* To give large-scale contour (shape) to long works.
   b. *Type used in the piece.* All of the modulations in this work are abrupt, with sudden, unprepared switches in tonality.
   c. *Methods of modulation.*

      (1) By harmonic techniques previously described, Ravel always leaves the exact tonality of the work in doubt.
      (2) Thus, his sudden changes of tonality are from one *implied* tonality to another.
      (3) For example, shortly after the beginning of the piece, he *implies* a shift from G to D (mm. 4-5) by repeating D in the bass as a brief pedal; however, he averts the strong establishment of D as the principal tonality of the section by a deceptive cadence to B (VI of D).
      (4) He then *implies* that B is the principal tonality of period 2 (mm. 9-24) by *repetition*: this section employs many B, D, and F# chords, all built on either the root, third, or fifth of the B minor chord (B-D-F#).
      (5) Single tones, shared in common, are used to bridge differences between two sections; for example, the "bridge tone" into and away from the "Musette" is the note D, which is the fifth of both the G major and Dorian (transposed to G) mode tonic chords.

E. *Form* (a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale).

1. *Relationships Between Statement and Counterstatement*

Statement	*Possible Counterstatements*
1. Motive (mm. 1-4).	a. Variation of the motive (mm. 5-8).
2. Melody (mm. 1-8).	a. Alteration and repetition of melodic fragments (mm. 9-24).

Statement	Possible Counterstatements
	b. Repetition of the melody, with some slight changes of registration, sequence of motives, and beginning interval (mm. 25-32).
3. Authentic Cadence (mm. 3-4).	a. Deceptive Cadence (mm. 7-8).
4. Tonal Center or Key (mm. 1-32).	a. Constrasting, but related, mode (mm. 33-72).
	b. Return to the home key (mm. 73-128), as a counterstatement to the contrasting mode.
5. Phrase (mm. 1-4).	a. Answering phrase of comparable length, giving rise to symmetrical construction (mm. 5-8).
6. Period (mm. 1-8).	a. Answering period of exactly twice the length of period 1, resulting in the temporary tension of imbalance (mm. 9-24).
	b. Then, the return of the first period, resulting in balance and the closing of the section (mm. 25-32).
7. Section (mm. 1-32).	a. Answering section of approximately the same length (mm. 33-72; its first period is repeated); each period equivalent to a period in section 1.
	b. Then, the return of the first section (mm. 73-104).
	c. Finally, a coda (mm. 105-128); *shorter* by eight measures than any of the sections, this twenty-four measure section balances the entire piece by its comparison with the second section (mm. 33-72), which was eight measures *longer* than any other section.

2. *Type of form* (how this piece extends itself in time).

   a. Although an Impressionist in many respects (particularly harmonically), Ravel was essentially a Classicist in matters of form.
   b. This aspect of the composer's style is particularly evident in Ravel's use of *sectional structure* (the addition of well-defined phrases and periods to the original statement).

(1) Characteristics of sectional structure

- (a) Clearly marked phrases and periods.
- (b) Well-defined points of arrival.
- (c) The work is neatly organized in distinct sections.
- (d) Phases of movement are of approximately the same length.
- (e) The work has a sense of balance and clearcut outlines.
- (f) The principal musical interest lies within fixed interest.

(2) Characteristic of sectional structure not found in this piece: the melodic material used is valuable for itself, not for what will happen to it (Ravel uses extensive development and transformation of thematic material to extend his piece and to derive the "Musette" section from what has gone before).

c. Specific form

(1) This piece has a tri-partite (three-part) structure, with the addition of a coda.
(2) Characteristics of a three-part structure are as follows:

- (a) It brings back the first part of the piece at the end; the composer works by successively developing his original motive, rather than by contrasting a new motive against the original.
- (b) It completely rounds off the form.
- (c) It is accompanied by a return of the original melody.
- (d) There are many strong points of arrival (blurred in this style, usually), evenly spaced.

(3) The structure of this work (ABA) is outlined as follows:

- (a) Section 1 (A), mm. 1-32: MINUET (this contains three smaller subsections, or periods, within itself: aba, mm. 1-8; 9-24; 25-32).
- (b) Section 2 (B), mm. 33-72: TRIO, called "Musette" (this contains three small sections: cdc, mm. 33-48; 49-64; 65-73).
- (c) Section 3 (A'), mm. 73-104: MINUET (this contains three subsections, a'b'a'--mm. 73-80; 81-96; 97-104--each of which is slightly different from the original first section: Phrase 1 has

its melody written up an octave, and uses a G major variant of the "Musette" for harmony; Phrase 2 is written up a third, starting on D#, instead of B; Phrase 3 employs slightly different harmonies than in the first section.

(d) Coda, mm. 104-128: by comparison with the three major sections, the subsections within the coda are asymmetrical; thus, the strict formality of the work is dissolved toward the end, with measure groupings of 6, 10, 3, 2, and 3.

Note. Replay Ravel's "Menuet," from Le Tombeau de Couperin. Small sections may be played at the instructor's discretion throughout the lesson to illustrate various points of analysis.

III. Review

A. Student questions. Clarification of points of difficulty. Ask students if they have any questions.

B. Summary of lesson and conclusions. Once again, careful analysis of this work has revealed the quintessence of the Ravel style. Harmonically, the work is kept in motion by subtle tonal centers, dissonance, added tones toward cadences, deceptive cadences, and the contrast between a major key and a mode. This motion is particularly necessary because of Ravel's use of sectional structure in a classical three-part form.

C. Closing statement. In our next lesson, we will take another look at this work, examining it for its interpretive values.

Appendix

Book

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Score

Ravel, Maurice. "Menuet," Le Tombeau de Couperin (Paris: Durand et Cie, 1918), pp. 20-23.

Record

Ravel, Maurice. "Menuet," Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, piano. Side XAX. 725, band 5.

LESSON PLAN NO. 5, INTERPRETIVE PHRASE

Instructional Unit: The Interpretive Phase of Exemplar Study in Aesthetic Criticism.

References: Machlis, Joseph. Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961).

I. Introduction

A. Objectives. Be able to

1. Say something about the meaning of this work of art as a whole.
2. Describe some of Ravel's idiomatic traits used to enhance a traditional dance form.

B. Reasons. Frequently, interpretation tends to be the first judgment made about a work of art, preceding description and analysis. However, interpretation may also follow the first two phases of exemplar study; it "may amplify, modify, or even radically alter the original interpretation..."[1]

Note. [1] Ralph A. Smith, An Exemplar Approach to Education. A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 62.

The third phase of exemplar study, interpretation, "is often taken as the most meaningful and enriching phase of transaction between a percipient and a work of art..."[2]

Note. [2] Ibid., p. 62.

II. Explanation and demonstration. In its form and style, the Ravel "Menuet" from the piano work, Le Tombeau de Couperin, reflects the composer's escapist tendencies--his desire to go back to other (perhaps more peaceful) musical eras. To use a minuet--a slow, stately, graceful, dignified dance--in an age speeding toward twentieth century technical complexity is a deliberate archaism; it is an intellectual device for putting aside the horrors of a war in which many of Ravel's friends were killed.

Stylistically, the composer goes back as far as possible, using the early type of minuet first danced at the court of Louis XIV about 1650. "The minuet was the only one of the numerous dance types of the Baroque which did not become obsolete after the decline of the suite (c. 1750)."[3] It appeared in Alessandro Scarlatti's

Note. [3] Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964), p. 449.

operatic sinfonias, symphonies and sonatas of the rococo, Mannheim symphonies, and made a final appearance in the Mozart opera Don Giovanni. However, as a species, the type of minuet Ravel refers to had become extinct by the late eighteenth century; "in the symphonies of Haydn and Mozart...the minuet took on greater speed and a more humorous or whimsical character, gradually leading into the scherzo."[1]

Note. [1] Ibid., p. 539.

The trio of the Ravel "Menuet" is an anomaly. While this section dates from approximately 50 years after the introduction of the minuet, itself (it originated in the custom of alternating two minuets, with an eventual return to the first minuet), Ravel goes back even farther for his harmonic inspiration. The striking use of parallel chords exhibited in this section imitates ninth and tenth century parallel organum, which featured motion in parallel fourths, fifths, and octaves.

While this piece is striking for its use of archaic devices, at the same time it reflects Ravel's thoroughly modern orientation in its twentieth century harmony and piano sonorities. Analysis has shown that several factors contribute to give this work its particular Ravel flavor: the use of subtle tonal centers, dissonance, added tones toward cadences to keep the piece in motion, deceptive cadences, contrasts between the modern major system and the archaic modal system, and the full exploitation of the piano pedals to create special effects.

Thus, for the educated listener, the net effect of this fusion of styles--the contemporary and ancient--is a special type of enhanced, enriched enjoyment. He can listen on several planes, independently or simultaneously. He can listen abstractly, taking the piece for what it is--an exemplar of the Ravel style making effective use of the piano and employing a great deal of repetition; or he can draw upon a wealth of information about the circumstances of the work's composition and its relation to previous styles of remote centuries. The second manner of listening--while more complex and difficult than the first--is preferable in a course concerned with the development of aesthetic "knowing," for it involves the percipient in the work to a far greater extent than the first way, thereby enriching his life.

Note. Replay Ravel's "Menuet," from Le Tombeau de Couperin.

III. Review

A. Student questions. Clarification of points of difficulty. Ask students if they have any questions. Remind them that their questions are welcome at any point during the lesson.

B. Summary of the lesson. This work is a curious blend of contemporary and anachronistic styles, combining styles and forms ranging over a ten-century span.

C. Closing statement. At each stage of our study--descriptive, analytical, interpretive--we have examined another facet of this work. In our next lesson, we will attempt an evaluation of this piece, assessing its merits in terms of the music itself, and according to knowledge of the composer and the time in which the work was written.

Appendix

Books

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Machlis, Joseph. Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Ravel, Maurice. "Menuet," Le Tombeau de Couperin (Paris: Durand et Cie, 1918), pp. 20-23.

Records

Ravel, Maurice. "Menuet," Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, piano. Side XAX. 725, band 5.

LESSON PLAN NO. 6, EVALUATIVE PHASE

Instructional Unit: The Evaluative Phase of Exemplar Study in Aesthetic Criticism.

References: Machlis, Joseph. Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961).

I. Introduction

A. Objectives. Be able to

1. Make an assessment of the Ravel "Menuet" to determine its merit.
2. Say whether the work is good or bad, based upon an examination of its aesthetic qualities.

B. Reasons. Although the descriptive, analytical, and interpretive phases of aesthetic criticism are important facets of the study of a work of art, the ultimate test of "whether a student is genuinely developing as an aesthetic knower?"[1] is to have him make an evaluation of the object in question.

II. Explanation and demonstration. A critical evaluation of any work is simply an educated opinion--not a final statement of the piece's merits. Therefore, everyone is welcome to assess a composition in his own manner. Perfect judgment of a work of art is nonexistent; people differ radically from one another in temperament and in training, so that any honest evaluation arrived at by actual examination of the music in question is considered valid.

While some have brushed Ravel aside as a late-comer to impressionism--a pale imitator of the Debussy style--in general, most critics have recognized Ravel's merits as a post-impressionist, with a style uniquely his own. The first judgment is usually made by those with limited acquaintance with Ravel's music: perhaps they know a few of the early works (such as the Daphnis and Chloe or the String Quartet); perhaps they think of the composer as the flashy orchestrator of the Bolero and of other people's works (Chopin, Schumann, Mussorgsky, Chabrier, Satie, and Debussy).

In the main, however, critics in recent years have tended to follow the line of Jacques de Lacretelle (who knew Ravel personally), who declares: "The music of Ravel...recreates a harmony by means of new chords. And by unexpected paths it moves us to the depths of our sensibility."[2] Thus, the well-known pianist Walter Gieseking,

---

Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 69.

Note. [2] Jacques de Lacretelle, "Memories of Maurice Ravel", from *The Solo Piano Works of Maurice Ravel*, an album of notes accompanying Angel Records 35272. Unpaginated.

who has recorded Ravel's complete piano works (and, therefore, by intimate acquaintance with the music, itself, is well qualified to render a judgment on its merits), states that:

> Ravel's piano compositions can be called the most perfectly engineered music for the actual pianoforte, but not engineered or constructed in a purely mechanical way: it is always deeply felt, profoundly inspired and expresses--in avoiding sentimentality quite carefully--a vast range of human emotions, from tenderest sensuousness to gay humor and biting irony, from dark, fantastic visions to brilliant clarity. And always in the most concise, finished musical form, as near to technical perfection as is humanly possible.[3]

Note. [3] *Ibid.*, unpaginated.

A method of evaluation which is generally valid is to examine the music *on its own terms*, asking two questions: (1) does it have sufficient unity to make sense? and (2) what means of variety are employed to hold the listener's interest?

Analysis of this work has revealed a number of unifying musical devices. *Rhythmically*, it is unified by similarity between phrases; *melodically*, the line (particularly in the Trio) tends to sequential repetition; *texturally*, the work is homphonic throughout; and *formally*, it involves extensive repetition.

Ravel employs ingenious, deft touches of variety to avoid possible monotony in the resuscitation of a dead form (the minuet). Chief among these are: exploitation of the piano's sonorities, including extremes of range and idiomatic pedal technique; the expansion of tonal consciousness in the combination of major and modal tonalities; and the employment of a contemporary harmonic vocabulary. In the writer's opinion, these facets of the composer's style make this work a masterpiece in miniature.

Curiously, critical acclaim has changed its tone in accordance with the times. Forty years ago, "...critics...saw his [Ravel's] music as a revolt against romantic subjectivity. They emphasized the constructional element in his work. Stravinsky called him a Swiss clockmaker."[4] By comparison, "we today are in a position

Note. [4] Joseph Machlis, *Introduction to Contemporary Music* (New York: W. W. Norton and Company, Inc., 1961), p. 136.

to judge more clearly. Ravel was a romantic at heart. Wistful sentiment and tenderness are everywhere present in his music, albeit at one remove, filtered through a supremely conscious artistry...Ravel ranks as one of the outstanding piano composers of the twentieth century."[5]

Note. [5] Ibid., pp. 137 and 139.

Note. Replay the "Menuet," from Ravel's Le Tombeau de Couperin.

III. Review

A. Student questions. Clarification of points of difficulty. Ask students if they have any questions.

B. Summary of lesson. This work is evaluated as "good" because it achieves diversity in highly original ways, maintains unity, and is pleasant to listen to because of its piano sonorities.

C. Closing statement. In practice, the four aspects of aesthetic criticism--the descriptive, the analytical, the interpretive, and the evaluative--should be combined and continually overlapping.

Appendix

Books

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Machlis, Joseph. Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

Scores

Ravel, Maurice. "Menuet," Le Tombeau de Couperin (Paris: Durand et Cie, 1918), pp. 20-23.

Records

Ravel, Maurice. "Menuet," Le Tombeau de Couperin. Angel Records 35272. Walter Gieseking, piano. Side XAX. 726, band 5.

B65

LE TOMBEAU DE COUPERIN

20

V.-MENUET

Ravel

a la mémoire de Jean Dreyfus

APPENDIX C: MUSIC EXEMPLAR

EXEMPLAR ANALYSIS NO. 3

"Mounsiers Almaine" by William Byrd

from Thomas Morley's First Booke of Consort Lessons

I. Introductory Concepts

A. Qualities of Sound (general characteristics of that which the student hears).

1. Level of Sound (pitch; high and low).

    a. This work lies in the middle ranges of all the instruments.
    b. There are no extremes of high and low.

2. Amount of Sound (scoring; the number of instruments).

    a. The piece is scored for a number of unusual instruments which are no longer used, but once figured in Shakespearean times. They were used in theatres and at court, either during the play or between its acts.
    b. Known as a "broken consort," the group consists of mixed instruments chosen from different families (hence, the term "broken").
    c. Functions of the instruments:
        1. Lute: the leader of the group; a plucked instrument.
        2. Other plucked instruments: pandora
           cittern
        3. Melody instruments: treble viol
           flute
           bass viol
    d. Description of instruments:
        1. Lute: it has a turned-back peg box, a wide fingerboard, a round belly, and parallel strings made of gut; five pair are tuned in unison, while a single string gives the highest pitch. It is variously used in the consort, playing harmony, embellishment, linking the plucked and melody instruments, and, here, as a soloist.
        2. Cittern: pear-shaped and flat-backed, it is the smallest member of the guitar family. It has four sets of wire strings, and is tuned similar to the modern ukulele.
        3. Pandora: this bass cittern (or guitar) has six pairs of unison-tuned wire strings. It is distinctive for its wide, scalloped outline. In the consort, it is used to enrich the harmony, to support the rhythm, and to add resonance to the ensemble by its sympathetic vibration against the lute and viols.

4. Flute: a bass instrument in G, it is close to today's bass or alto flute. However, it is made of wood and nearly cylindrical in bore.
5. Treble viol: a predecessor of the modern violin, differing in the following respects:
    a. The shoulders slope from the neck instead of starting from it at right angles.
    b. The back is usually flat, instead of bulging.
    c. The ribs are deeper.
    d. The normal number of strings is six, instead of four.
    e. The finger board has frets in the form of pieces of gut tied around the finger board.
    f. The sound-holes are generally shaped as a c instead of an f.
    g. The bridge is less arched, thus facilitating the playing of full chords.
    h. The strings are thinner and less tense.
    i. The viol is played with an older type of bow; the stick curves outward from the hair, and the hand is held under the bow, not over it as today.
    j. Viols were not pressed against the shoulder, but were held downward, resting on or between the player's legs.
    k. Viols are very delicate and soft in timbre, lacking the brilliance and the versatility of the modern instruments. Thus, they are suited for the intimacy of a private room and for the musical amateur, rather than for the concert hall and the professional virtuoso.
6. Bass viol: a predecessor of the modern cello; also known as the viola da gamba. It differs from the cello in many of the same respects as the treble viol varies from the modern violin.

3. Color of Sound (tone color; timbre: the characteristic quality of sound that distinguishes one voice or musical instrument from another).

    a. In general, the timbre is somewhat subdued and refined because of the instrumental qualities of sound described above.
    b. However, there are occasional contrasting passages of brilliance, due to the nasal "twanging" sound of the lute in its high register.

c. The characteristic, charming color of sound here is created by the diversity of instruments--particularly by the constant juxtaposition of the *bowed* treble viol against the *plucked* lute.

4. *Strength of Sound* (dynamics; loud and soft)

   a. In accordance with Renaissance practice, this piece has no dynamic markings.
   b. However, in performance, dynamics are a principal means of adding interest to an otherwise repetitious piece.
      1. On the whole, the dynamic range is small--from *piano* to *mezzo-forte*.
      2. Dynamics change from section to section (for example, when the piece is played through a second time in the recording, note the effectiveness of the sudden *piano* at m. 25).
      3. Within each section, the instruments of the consort take on different dynamic markings; this serves two functions:
         a. It emphasizes the striking differences of the "broken" consort.
         b. It stresses various parts of the musical web--either the melody, the bass, or figuration; examples of this are the following:
            1. *Mm. 1-8*: the treble viol, bearing the melody, is the loudest instrument in this section.
            2. *Mm. 9-16*: The lute figuration is the loudest element here.
            3. *Mm. 9-16* (second time): the *piano* treble viol is subordinated to lute ornamentation.
            4. *Mm. 17-24* (second time): the bass viol is very prominent because of its loud dynamics.
            5. *Mm. 1-8* (third time): this soft closing section exploits the muffled timbre of the flute (taking the line held by the treble viol throughout) and the thinner sound of *pizzicato* (in treble viol?) at the very end.

B. *Qualities of Movement* (general characteristics exhibited by music as it moves forward in time).

   1. *Pace of Movement* (tempo): there is no tempo indication for this piece; however, in accordance with its nature (the "Almaine," or Allemande, was a heavy dance), the pace is moderate.

   2. *Regularity of Movement* (whether the pace remains the same, or changes): because it is meant to be danced to, the pace of this work remains the same throughout.

3. Articulation of Movement (whether movement is continuous, of separated).
   a. Motion is continuous because of the clear, steady beat.
   b. There is little separation between phrases and sections.
   c. However, each (modern) measure is compartmentalized because of rhythmic repetition (primarily the rhythm 𝅗𝅥 ♩. ♩); this served as an aid to the dancers.

4. Intensity of Movement (whether the manner of movement is gentle or vigorous).
   a. On the whole, the manner of movement is vigorous because of the recurrent strong first beat accent necessary for dancing.
   b. Frequently, the timbre of the plucked lute adds to the overall impression of vigor.
   c. However, this energy is subdued occasionally by several techniques:
      1. The smooth, almost legato bowed treble viol is juxtaposed against the angularity of the lute.
      2. Dynamics are sometimes piano.
      3. Occasionally, clear-cut rhythmic outlines are somewhat blurred (see: mm. 9-16, second time, when lute triplets somewhat mask the duple meter).

C. Points of Arrival (general characteristics exhibited by music during moments of pause, when it has achieved its goal, or arrived at its destination).

1. Clarity of Arrival (whether points of arrival are clear or obscure).
   a. Points of arrival are always clear, coinciding with the end of the section.
   b. Clarity is aided by several factors: (1) clear V^7 - I cadences, (2) leadtone to tonic root progressions in the melody, and (3) a pause on a long rhythmic figure (♩ 𝅗𝅥).

2. Finality of Arrival (the degree to which action is completed).
   a. Each section is complete within itself, marked by a strong point of arrival.
   b. All points of arrival are identical, despite the use of two different sections.
   c. Any one of these points could be the final point of arrival in the piece (except the first point, at m. 8, which would make the piece too short, and the second, which would allow it to end without any contrast).
   d. In actuality, the piece cannot satisfactorily end before the conclusion of the fourth section; if it stopped after Section 3 (m. 24), the work would lack balance.
   e. In the recording, the performers' ingenuity in variation and their good taste permit the repetition of the entire piece without listener fatigue. However, feeling a sense of incompleteness in the work as written, they have returned to the beginning phrase (mm. 1-8) in order to round out the piece more satisfactorily and bring it to a convincing conclusion.

3. Emphasis of Arrival (the degree of power with which arrival is projected)
    a. Arrival in this piece is open and uncomplicated; it is marked by a simple cadence employing long note values.
    b. There are no added accents or dynamic changes at the point of arrival.
    c. There is no pause after arrival; the piece moves on to the next section.
    d. The point of arrival is always achieved effortlessly, with smooth, conjunct motion.

D. Interaction of Movement and Arrival (the creation of phases, or cycles, of musical movement).

1. Length of Phases of Movement
    a. This piece consists entirely of short, equal, symmetrical, balanced four-bar phrases.
    b. Phases of movement of this type are essential if the piece is a dance.
2. Approach to the Point of Arrival
    a. The composer employs a steady approach to the point of arrival, repeating a simple rhythmic motive (𝅗𝅥♪♩).
    b. A return to the point of melodic origin (the tone G) tends to define points of arrival.

II. Principal Concepts

A. Rhythm (everything pertaining to the temporal quality, or duration of the musical sound).

1. Beat (the temporal unit of a composition, as indicated by the real or imaginary up-and-down movements of a conductor's hand): quite marked and easily detectable throughout the piece.

2. Tempo (the rate of speed of a composition, or a section of piece): moderate; the same throughout the piece.

3. Meter (the basic scheme of note values and accents which remains unaltered throughout a composition or a section of a work and which serves as a skeleton for the rhythm).
    a. Type of grouping: compound duple meter ($\frac{4}{4}$).
        1. It contains four beats.
        2. The quarter note is the element of measurement.
        3. These beats are not subdivisions of a more primary beat.

4. Note Values (the various durations of musical sounds in time).
    a. In the majority of measures, most of the weight lies on the first part of the measure because of its long tone.
    b. Toward the middle of each section, the weight tends to be more evenly distributed over the four beats of the measure; practically speaking, this can be accounted for by the fact that the dancers have now got the beat and dancing pattern mastered, and no longer need strong emphasis.

5. Rhythmic Motives (distinctive patterns, or groupings of tones, formed by the measurement of musical time).
   a. The entire piece is constructed from two simple rhythmic motives; these fragments, which differ in their emphasis of parts of the measure, are:
      1. 𝅗𝅥♩♩ (see m. 1)
      2. ♫♩𝅗𝅥 (see m. 3)
   b. Phrase 1 (mm. 1-4) is a rhythmically uncomplicated section, so that the dancers may easily hear the beat; it is constructed almost entirely of rhythmic motive No. 1 (𝅗𝅥♩♩), which appears in mm. 1, 2, and 4. Only m. 3 has the contrasting motive No. 2 (♫♩𝅗𝅥).
   c. Phrase 2 (mm. 5-8) is constructed equally from motives No. 1 and No. 2:
      1. Unity is provided by the appearance of motive No. 1 in its original state during the phrase (m. 6); it also takes a slightly altered form to conclude the phrase and section (see m. 8, where 𝅗𝅥♩♩ becomes 𝅗𝅥𝅗𝅥, although the final quarter note is sounded, nonetheless in another voice--the unobtrusive pandora).
      2. Rhythmic variety is supplied by variants of motive No. 2, which takes the following altered forms:
         a. ♫♩♩♩ (see m. 5)
         b. ♫𝅗𝅥♩ (see m. 7)
   d. The contrasting section (mm. 17-32) contains few of the original two rhythmic motives; it is constructed primarily from variants, as follows:
      1. Use of motive No. 1 in its original form: it appears only once (m. 18).
      2. Use of variants of motive No. 1:
         a. To begin and end the section (mm. 17, 24), as 𝅗𝅥𝅗𝅥.
         b. To add unity to the section; the variant is used as it first appeared (𝅗𝅥𝅗𝅥, m. 19, as in section 1, m. 8) and in a compressed form (𝅗𝅥♩, m. 20), in which the fourth beat is usurped by a variant of motive No. 2.
      3. Use of motive No. 2 in its original form: none.
      4. Use of variants of motive No. 2:
         a. As used before in section 1 (♫𝅗𝅥♩, m. 23), to precipitate a cadence.
         b. New uses, to add motion and contrast to the line:
            1. ♫|♩.♪♩ (mm. 20-21): includes a new dotted rhythm and incorporates a shift in phraseology, since it begins on the fourth beat, rather than the first.
            2. ♫|♩.♪♫♩ (mm. 21-22): an extension of the preceding variant, it restores the equilibrium of the phrase by the insertion of an extra eighth-note figure on the third beat of the measure.

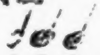
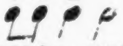
6. Larger Rhythmic Groups: Phrase and Period
   - a. Definition of a phrase: the gathering of groups of beats into structures larger than a motive; of no prescribed length, it is a fairly short section with a clearly defined point of arrival, containing material well delineated in style, yet lacking something in form or sense to give the listener the impression that it is a complete musical statement.
   - b. Definition of a period: the gathering of groups of beats into structures larger than a phrase; a group of phrases with a strong point of arrival, giving a convincing impression of finality.
   - c. Beats are grouped in small units of four (compound duple grouping); these are equivalent to one measure.
   - d. Multiples of this grouping compose the phrase (typically four measures long).
   - e. In this piece, phrases are always the same length; they are consistently balanced by corresponding phrases (see: mm. 1-4, a four-measure phrase, which is balanced by mm. 5-8, another phrase of equal length and similar content).
   - f. What constitutes a phrase in this piece?
     - 1. It is four measures long.
     - 2. It has a clearly defined harmonic point of arrival, always ending on the tonic chord (I).
     - 3. It is composed of only two rhythmic motives and from simple variants of these fragments.
     - 4. In this work, the phrase does not constitute a complete musical statement:
       - a. It lacks something in form and sense; thus, it does not give the listener the impression that it is a complete musical statement.
       - b. It is too short to be a complete statement.
       - c. It does not have enough internal contrast to be an entire piece--either from a melodic, rhythmic, harmonic, textural, or formal standpoint:
         - 1. The melody has a very small range, moves entirely in conjunct motion, and does not return to the tonic root, thus demanding some sort of answer for balance.
         - 2. The phrase consists almost entirely of a single rhythmic pattern (𝅗𝅥♩𝅗𝅥).
         - 3. The texture and instrumentation are the same throughout.
         - 4. The harmony is extremely simple and inconclusive.
         - 5. There is little discernible form.
   - g. What constitutes a period in this piece?
     - 1. As written, the work consists of four periods (mm. 1-8; 9-16; 17-24; 25-32).
     - 2. As written, the first two periods are identical, consisting of a pair of four-bar phrases harmonically closed by a clear V^7 - I cadence.

3. The last two periods are also identical with one another; they are also composed of a pair of four-bar phrases harmonically closed by a clear V^7 - I cadence.
4. The last two periods balance the first two by their length and identical cadence patterns; they contrast by their internal rhythmic variants and by their altered instrumentation (unwritten in the score).

B. Melody (a succession of musical tones: the combination of pitch quality--high and low motion--and time quality or rhythm--long and short)

1. Melodic Contour (the shape or outline of a melody).
   a. Contour patterns
      1. With only one exception, the motion of this piece is conjunct, employing half and whole steps almost exclusively.
         a. The one point of disjunct motion occurs at m. 6, with a descent of a fifth (A-D), emphasizing the lead into the cadential formula (mm. 7-8).
         b. The effect of conjunct motion, along with uncomplicated harmonies and the legato playing of the treble viol is one of relaxed, good-humored enjoyment, suitable for a dance.
      2. In general, phrases tend to gently rise and fall within a small scope.
   b. Changes in direction within the melody.
      1. The line seldom goes directly to its goal, but approaches it cautiously, reversing direction briefly before finally achieving it.
         a. Mm. 3-5: the line reverses immediately upon achieving the height of the phrase (D, m. 3), descending briefly to B (m. 4) before returning to D (m. 5).
         b. Mm. 17-21: the line cautiously approaches D, once again, by reversing direction upon attaining B (m. 19), returning almost to the starting point, and then ascending to D, once more (m. 21).
      2. The line always reverses direction several times in the course of a cadence (see mm. 7-8).
   c. Musical intervals
      1. There is only one large interval in this work (a fifth, m. 6); moving conjunctly, the work uses half and whole steps.
      2. The interval of a descending fifth is immediately filled in and balanced by the conjunct motion of the cadence (mm. 7-8), which uses the following sequence of tones to fill the gap between D and A: E-F♮-G-F#-G.

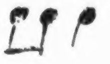
d. A melodic apex (the peak of melodic contour) helps shape the melody.
   1. The apex of the phrase arrives fairly early (m. 3); since it is not dwelled upon, but is immediately departed from, it is repeated, once again, for emphasis (m. 5).
   2. In the contrasting portion of the melody (mm. 17-24), the apex of the phrase arrives somewhat later; it is reserved for the fifth measure of the phrase (see m. 21); here, it is not repeated.
   3. The nadir (low point) of each phrase leads into the cadence (see m. 6); consisting of the tone D, it is the same note as the apex, but transposed to the lower octave.
   4. Neither the apex or the nadir of the phrase is emphasized.
      a. They appear on the weak beat of the measure (either the second or the fourth beat).
      b. They are not long notes, receiving only a single beat.
      c. They are usually part of a moving line, either preceded or followed by rapid motion in eighth or quarter notes (see mm. 3, 5, 7).
      d. In one case (m. 3), attention is diverted away from the apex by following it with a long note value (half note).
      e. Large-scale contour (this type of contour directs musical movement, giving shape to whole passages): since the piece consists essentially, of repetitions of a single brief phrase, there is no real large-scale contour.

2. Melodic Motives (the combination of melodic contour with rhythmic patterns or motives to form phrases and periods).
   a. Number of motives: two.
   b. Variety of motives: they are quite similar and so undistinctive in nature that they barely rate the designation "motive."
      1. Motive No, 1:  (see m. 1)
      2. Motive No. 2:  (see m. 3)
   c. Relationships between motives: primarily reversal of rhythmic stress in the measure:
      1. In Motive No. 1, the main weight is on the first half of the measure because of the use of a half note.
      2. In Motive No. 2, the main stress lies on the second half of the measure, since the half note appears on the last two beats.

3. Treatment of Melodic Material (how a composer works with various forms of melody--tunes, subjects, themes, development, sequence, pictorialism--to create a composition).
   a. Type of melodic material used here: tune.
      1. A tune is generally complete in itself; it is not subject to change.
      2. It is generally built symmetrically, with phrases and periods that balance each other.

            3. It has a distinctive contour.
            4. It has distinctive rhythmic motives, with some alternation between long and short notes.
            5. It does not generally involve extreme contrasts in style or among its motives.
            6. It has a relatively small range and thus can be sung easily (here, the range is essentially a fifth, from G to D, with a dip down to the lower octave D for the concluding cadence).
        b. Manner of handling melodic material
            1. The melody is built from three elements: (1) a long-short-short pattern on the same note (see m. 1); this is used sequentially to make other single measures of the melody (see mm. 2 and 4, which use the tones A and B, respectively, instead of G); (2) a revolution around the apex of the melody (see mm. 3 and 5); (3) a cadential pattern, rhythmically derived from the method used to achieve the apex (compare mm. 3 and 7).
            2. The contrasting section (see mm. 17-24) is very closely related thematically to the opening tune; it is actually a variant of the melody.
                a. Both begin on the tonic root (G) and ascend stepwise to the fifth (D); however, the variant tends to revolve around the mediant (B) before achieving the fifth (see mm. 18-21).
                b. Both descend rather rapidly from the apex of the melody (D) to its nadir (D); however, the variant does so in completely scalewise fashion (D-C-B-A-G-F#-E-D), while the original skips a fifth from A to D.
                c. Both use identical cadences (compare mm. 6-8 with mm. 22-24).
                d. The principal difference between the two sections is rhythmic; regarding the distribution of long and short notes through the phrase, in the original melody (mm. 1-8), eighth notes occur occasionally throughout; whereas in the variant (mm. 17-24), eighth notes are used exclusively in the second portion (mm. 21-24), and do not appear at all in the first section.

C. Texture (the action of a number of lines working together in a composition or a section of a work).

    1. Type of Texture
        a. Basically a homophonic texture (melody and accompaniment).
        b. The melody is the most prominent voice throughout, whether in the original or in simultaneous variations in the lute.
        c. The single-line instruments (treble viol, flute, and bass viol) generally move in similar rhythmic patterns, with occasional points of rhythmic imitation (see m. 5, in which the flute imitates the treble viol rhythm  on the third and fourth beats of the measure).

   d. The remaining instruments (lute, cittern, pandora) contribute a chordal aspect to the texture, generally retaining the rhythm of the melody.
2. Relationship of Texture to Phrase Structure
   a. Because of the type of texture employed, phrase endings are extremely clear and marked.
   b. Each phrase concludes with a caesura (break).
   c. Phrases are notable for their conclusion on two long tones (half notes); the first phrase of each period, however, uses smaller note values, as well, in order to impart motion and continuity to the work.

D. Harmony (the effect created by tones sounding together or in close proximity to each other).

1. Tonal Center (the tendency of one tone to assert itself more strongly than others--to establish itself as a point or reference--when tones are sounded either simultaneously or in succession).
   a. Tonic Note (the central tone, or tonal center, in a work): G
   b. Means of assertion to establish a tonal center.
      1. First impression
         a. The tone G appears first in the melody as a long tone.
         b. It is then repeated twice, so that it occupies the entire first measure.
      2. Frequency
         a. After its initial strong presentation, the tone G does not appear at all in the central portion of the tune.
         b. It appears in the variant as G# (m. 19), where it no longer serves a key-defining function; it also appears somewhat more frequently as an inner voice and in the bass line (see m. 4: flute and bass viol).
      3. Final Impression: each period ends indisputably on G, the tonic note, in both treble and bass.
2. Harmonic Stability and Instability (the relative consonance, blend, or "agreement" tones have with each other: or the dissonance and "disagreement" of tones with one another).
   a. Stability implies:
      1. A feeling of rest; poise
      2. Consonance
      3. Arrival in harmony
      4. These qualities are strong in this piece.
   b. Instability implies:
      1. Motion; restlessness
      2. Dissonance
      3. Movement in harmony
      4. These qualities are minimized in this piece, especially since each section is quite short and uses a small stock of chords.

3. Key (a group of tones which interact with one another to make it clear that one tone is a central point of reference) and Scale (a series of notes of a key that proceeds stepwise in one direction--either up or down)
    a. The key of the piece is G major.
    b. The scale upon which the piece is based is the G major scale (G-A-B-C-D-E-F#-G).
    c. Tonic (the central note of a group of notes; a point of reference for other notes): here, the tone G.
        1. Other notes depend on the tonic for their relative positions.
        2. Members of the tonic chord (G-B-D) are particularly important for their key-defining function; their presence or absence in the melody helps determine the degree of tension.
            a. The first phrase (mm. 1-4) begins with a measure of tonic roots (G) and ends with a measure of tonic thirds (B), moving from absolute stability to less stability.
            b. An element of instability is introduced in the rest of this phrase by the predominance of non-tonic tones (A and C).
            c. The second phrase (mm. 5-8) reverses the pattern by proceeding from relative instability (brief entries of the tonic third and fifth, with non-tonic tones predominant) to complete stability, once again, in a return to the tonic root.
            d. By comparison, the melodic variant introduced later (mm. 17-24) is somewhat less stable because of its tonic relationships.
                1. Like the beginning period (mm. 1-8), this section begins on a strong tonic root and ends the same way.
                2. However, there is an element of tension at the end of the first phrase (m. 20), which concludes on a non-tonic chord (II), rather than with a tonic.
    d. Major Scale (an arrangement of whole and half steps, with half steps between the third and fourth notes, and between the seventh and eighth tones of the series).
        1. Here, the half steps are between the notes B and C; F# and G.
        2. Its ability to define a tonic is strong, particularly because of the power of its leading tone: the seventh tone (here, F#) tends to go readily to the tonic (here, G).
        3. The major third (G to B) provides the characteristic color of the major key.
4. Chords (combinations of three or more tones as a group).
    a. Types of chords predominant in this work.
        1. Triads in root position (three-note chords with their root on the bottom).
        2. A few triads in first inversion (three-note chords with their third on the bottom): see m. 2, last beat; m. 3, first beat.

3. Seventh chord (a four-note chord, the fourth note of which forms the interval of a seventh with the root of the chord): this appears only at cadences (see m. 3, third beat; m. 7, last beat).

b. Importance of these chord types: the use of such a limited harmonic vocabulary imbues the piece with a great deal of stability--an important factor in a traditional dance form, which depends on predictability.

5. Cadences (chord progressions used to create harmonic effects of arrival, consisting primarily of a relationship between tonic and dominant chords).

a. Importance for this style

1. This piece employs traditional cadences.

2. The effect is one of stopping motion and the creation of frequent points of arrival.

b. Examples

1. Authentic Cadence (a progression from the dominant to the tonic chord (V-I), with both chords in root position; it has the effect of stopping motion, and is frequently used to round off sections or to end compositions).

a. This type of cadence appears at the end of every period, though not at the end of phrases.

b. Examples: mm. 7-8; mm. 23-24.

2. Other

a. There are no deceptive cadences in this work, nor are there any true half cadences (motion to the dominant, rather than to the tonic).

b. However, the first phrase of each period gives a feeling of incompleteness by its motion from II to I, or by its ending on II (or V of V); by this means, the period is kept in motion.

6. Distribution of Tonal Centers: Modulation

a. Definition of Modulation: a shift of tonal center (key) during a piece to maintain interest.

b. Function of Modulation: to give large-scale contour (shape) to long works.

c. Use in this piece: because of its brevity and variation technique, there is no need for modulation in this work; thus, there is only one brief excursion into A major during the contrasting section (see mm. 19-20); however, because of its lack of preparation, uniqueness, and immediate return to the tonic, G, this move can be interpreted as the temporary insertion of a major third (C#) into the II chord (A).

E. Form (general principles and schemes which govern the structure of a composition; specifically, a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale).

1. Relationship Between Statement and Counterstatement (how motives, phrases, cadences, and other musical effects are connected or associated with one another).

	STATEMENT		POSSIBLE COUNTERSTATEMENTS
1.	Phrase (mm. 1-4)	a.	Answering phrase (mm. 5-8)
2.	Period (mm. 108): complete tune	a.	Period (mm. 9-16): repetition of complete tune; variation in performance.
3.	Section (mm. 1-16), consisting of two identical periods, differing only in performance.	a.	Section (mm. 17-32), consisting of two periods identical with one another, but contrasting with those of the first section.
4.	Variant on a Half Cadence (mm. 3-4)	a.	Authentic Cadence (mm. 7-8).
5.	Instrumentation featuring treble viol (mm. 1-8)	a.	Instrumentation featuring lute (mm. 9-16)
		b.	Instrumentation featuring flute (mm. 1-8, third time in performance)
		c.	Various other kinds of instrumentation.

2. Type of Form (how this piece extends itself in time).
    a. The composer uses sectional structure (the addition of well-defined phrases and periods to the original statement)
    b. Characteristics of sectional structure found in this work are as follows:
        1. Clearly marked phrases and periods.
        2. Well-defined points of arrival.
        3. The work is neatly organized in distinct sections.
        4. Phases of movement are of the same length.
        5. The work has a sense of balance and clearcut outlines.
        6. The principal musical interest lies within fixed limits.
        7. The melodic material used is valuable for itself, not for what will happen to it (this statement applies to the written aspect of the work, not to the piece in performance).
    c. Specific Form: differs from the printed work to the performed work.
        1. The printed work (as found in the Sydney Beck anthology):
            a. Consists of four periods of equal length (eight measures).
            b. Each period consists of two symmetrical phrases of four measures each.
            c. The first two periods are virtually identical, as are the last two.
            d. Thus, the form is two-part (binary), or: AA BB.

2. *The performed work* (as found in the Julian Bream recording) alters the form of the work in the process of variation--a procedure true to the Renaissance spirit of improvisation.
    a. It consists of *nine* periods of equal length (eight measures), with each period, as before, composed of two symmetrical phrases of four measures each.
    b. The group repeats the entire piece, and then returns again with the first period (mm. 1-8).
    c. Thus, the form becomes roughly AA BB AA BB A.
    d. The main emphasis is not on the alternation of contrasting themes; nor does the performance stress the return of the initial melody.
    e. Rather, the principal appeal of this piece is in its use of *variation techniques*, achieved by differences in instrumentation, figuration, and dynamics; a summary of these techniques for each of the nine periods is as follows:

Period 1:	Performed as written, with the melody in treble viol; the dynamics are *mf* for the first half (mm. 1-4) and *mp* for the second half (mm. 5-8).
Period 2:	Add lute figuration to the printed version; dynamics contrast between the lute's *forte* and the consort's *mp*.
Period 3:	For the first four measures, the melody alternates between viol and lute; the viol takes over for the last half.
Period 4:	The variant here is the lute figuration (a "twanging" sound of *forte* sixteenths throughout).
Period 5:	The melody alternates between the viol and lute; lute ornaments add accents.
Period 6:	The viol has the melody with *piano* dynamics; now the lute figuration is in triplets.
Period 7:	A dotted rhythm is improvised *forte* in the bass viol.
Period 8:	Soft dynamics provide a great contrast here; a high, delicate lute sound is predominant.
Period 9:	The conclusion is distinctly divided into two sections by its instrumentation: during the first four bars, the flute assumes the melody for the first time, with lute ornamentation; during the second four bars, the lute plays *pizzicato* in order to mark the beats.

APPENDIX: Suggested listening skills to be developed through this exemplar.

1. Listen for the repetitions of periods.

2. Listen for variation techniques in performance:

   a. Extensive lute figuration.
   b. Contrasting timbres (compare the melody played by the treble viol in Period 1, and as played by the flute in Period 9).
   c. The addition of new rhythm (listen for the addition of the improvised dotted rhythm by the bass viol in Period 7).
   d. The use of contrasting dynamics (listen for the sudden piano in Period 8).
   e. The development of different instrumental articulations (listen for the pizzicato sound of the lute in Period 9).

APPENDIX

I. Score

Beck, Sydney, ed. "Mounsiers Almaine," /William Byrd/ from Thomas Morley's First Booke of Consort Lessons, an anthology first published in 1599. Published for the New York Public Library (New York: C. F. Peters Corp., 1959), p. 137.

II. Record

Byrd, William (1543-1623). "Mounsiers Almaine" (In: The Julian Bream Consort: An Evening of Elizabethan Music). RCA Victor Soria LDS 2656. Side 1, band 1.

III. Book

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

LESSON PLAN NO. 1 - DESCRIPTIVE PHASE

INSTRUCTIONAL UNIT: The Descriptive Phase of Exemplar Study in Aesthetic Criticism.

1. INTRODUCTION

a. Objectives. Be able to

1. Name, identify, classify, and make an inventory of knowledge concerning the type of thing this object is,
2. Supply information about the materials and techniques used to construct this work,
3. Describe the work's extra-aesthetic function by providing any necessary facts to identify the piece.

b. Reasons. The descriptive phase of exemplar study contributes to the total critique, giving rise to an aesthetic response. While knowledge, per se, will scarcely develop aesthetic awareness, yet it may provide assurance for both the teacher and the pupil "to venture into more ambiguous and uncharted territories."[1]

Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 58.

2. EXPLANATION AND DEMONSTRATION

"Mounsiers Almaine" is a piece written by William Byrd, a contemporary of the great English playwright, Shakespeare. It is scored for a number of unusual instruments no longer used, but which once figured in Elizabethan times. They were used in theatres and at court, either during the play or between its acts for entertainment purposes.

Known as a "broken consort," the group consists of mixed instruments chosen from different families--hence, the term "broken." Basically, the consort used in this piece is composed of two types of instruments: plucked instruments and melody instruments, each with a special function, and each differing slightly from the others in the group.

Descriptions and functions of the instruments.
The lute, a plucked instrument, is the leader of the group. It has a turned-back peg box, a wide fingerboard, a round belly, and parallel strings made of gut (five pair are tuned in unison, while a single string gives the highest pitch). It is variously used in the consort, playing harmony, embellishment, linking the plucked and melody instruments, and here, as a soloist.

The cittern is another plucked instrument. Pear-shaped and flat-backed, it is the smallest member of the guitar family. It has four sets of wire strings and is tuned similarly to the modern ukulele.

The pandora is the third plucked instrument of this consort. A bass cittern (or guitar), it has six pairs of unison-tuned wire strings. It is distinctive for its wide, scalloped outline. Its function in the consort is to enrich the harmony, to support the rhythm, and to add resonance to the ensemble by its sympathetic vibration with the other instruments.

The flute is a melody instrument. A bass instrument pitched in G, it is quite close to today's bass or alto flute. However, it is made of wood and is nearly cylindrical in bore.

The treble viol is another melody instrument used in this consort. A predecessor of the modern violin, it differs from that instrument in the following respects:

1. The shoulders slope from the neck instead of starting from the neck at right angles.
2. The back is usually flat, instead of bulging.
3. The ribs are deeper than those of the modern violin.
4. The normal number of strings is six, instead of four.
5. The finger board has frets in the form of pieces of gut tied around it.
6. The sound-holes are generally shaped as a c, instead of an f.
7. The bridge is less arches, thus facilitating the playing of full chords.
8. The strings are thinner and less tense than those of the modern instrument.
9. The viol is played with an older type of bow than that currently employed; the stick curves outward from the hair, and the hand is held under the bow--not over it, as today.
10. Viols were not pressed against the shoulder, but were held downward, resting on, or between, the player's legs.
11. Viols are very delicate and soft in timbre, lacking the brilliance and the versatility of the modern instruments. Thus, they are suited for the intimacy of a private room and for the musical amateur, rather than for the concert hall and the professional virtuoso.

The bass viol, a third melody instrument, was a predecessor of the modern cello; it was also known as the viola da gamba. It differs from the cello in many of the same respects as the treble viol varies from the modern violin: shape, number and material of the strings, the bow, the manner of holding and playing, the timbre, and the suitability for amateur performers.

Note. Play Byrd's "Mounsiers Almaine," using the recording specified in the Appendix attached to this lesson plan. The instructor should also be familiar with the score, which is also listed in the Appendix.

3. REVIEW

a. Student Questions: Clarification of Points of Difficulty. Ask students if they have any questions. Emphasize the fact that they are free to break in with questions at any time in the lesson.

b. Summary of the Lesson. This piece, written by a contemporary of William Shakespeare, is scored for a "broken consort."

c. Closing Statement. The Byrd piece was typical of a novel approach to writing music--scoring the work for a group of instruments of different timbres and playing capabilities. Next, we will take a closer look at the music itself, to determine what qualities made Byrd one of the foremost composers of his day.

APPENDIX

I. Books.

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

II. Scores.

Beck, Sydney. "Mounsiers Almaine," attributed to William Byrd, from Thomas Morley's First Booke of Consort Lessons, an anthology first published in 1599. Published for the New York Public Library (New York: C. F. Peters Corporation, 1959), p. 137.

III. Records.

Byrd, William. "Mounsiers Almaine," in The Julian Bream Consort: An Evening of Elizabethan Music. RCA Victor Soria LDS 2656. Side 1, band 1.

LESSON PLAN NO. 2, ANALYTICAL PHASE, PART I

INSTRUCTIONAL UNIT: The Analytical Phase of Exemplar Study in Aesthetic Criticism.

1. INTRODUCTION

   a. Objectives. Be able to

      1. Closely examine the elements that make up this work of art.

      2. Single out some of the work's unusual and expressive stylistic characteristics which may have been responsible for its popularity.

   b. Reasons. An aesthetic judgment of a work cannot be made without close scrutiny of that work's components, its grouping of elements, and the relationships between details. In studying an exemplar, analysis cannot be separated from the other methods of examination: to a certain extent, analysis involves description (the previous stage); it shades over into the interpretive phase (the next stage); and it anticipates the final evaluative phase, as well.

2. **EXPLANATION AND DEMONSTRATION**

   Once again, our analysis of this work will last several sessions. Beginning with aspects of the piece which are easy to hear, we will then consider categories which entail greater finesse in order to comprehend them thoroughly. A reminder: of necessity, we are dealing with the music in a rather artificial manner by submitting it to such minute scrutiny. This is because human beings have difficulty trying to deal with more than one or two musical elements at a time.

THE ANALYSIS

   A. Qualities of Sound (general characteristics of what you are hearing).

      1. Level of Sound (high and low pitch)

         a. This work lies in the middle ranges of all the instruments.

         b. There are no extremes of high and low.

Note. It is suggested that the recording listed in the Appendix be played after every point of analysis so the student can verify the discussion for himself. The instructor should be thoroughly familiar with the score; if the pupils can read music, copies for use in discussion would be extremely helpful.

2. Amount of Sound (scoring; the number of instruments): see Lesson Plan No. 1: Explanation and Demonstration.

3. Color of Sound (the characteristic quality of sound that distinguishes one voice or musical instrument from another).

    a. In general, the timbre is somewhat subdued and refined because of the instrumental qualities of sound described above.

    b. However, there are occasional contrasting passages of brilliance, due to the nasal "twanging" sound of the lute in its high register.

    c. The characteristic, charming color of sound here is created by the diversity of instruments--particularly by the constant juxtaposition of the bowed treble viol against the plucked lute.

4. Strength of Sound (loud and soft; dynamics)

    a. In accordance with Renaissance practice, this piece has no dynamic markings.

    b. However, in performance, dynamics are a principal means of adding interest to an otherwise repetitious piece.

        1. On the whole, the dynamic range is small: from piano to mezzo-forte.

        2. Dynamics change from section to section (for example, when the piece is played through a second time in the recording, note the effectiveness of the sudden piano at m. 25).

        3. Within each section, the instruments of the consort take on different dynamic markings; this serves two functions:

            a. It emphasizes the striking differences of the "broken" consort members.

            b. It stresses various parts of the musical web--either the melody, the bass, or the figuration; examples of this are the following:

                1. Mm. 1-8: the treble viol, bearing the melody, is the loudest instrument in this section.

                2. Mm. 9-16: the lute figuration is the loudest element here.

                3. Mm. 9-16 (second time): the piano treble viol is subordinated to lute ornamentation.

        4. Mm. 17-24: (second time): the bass viol is very prominent because of its loud dynamics.

        5. Mm. 1-8: (third time): this soft closing section exploits the muffled timbre of the flute (taking the line held by the treble viol throughout), as well as the thinner sound of pizzicato (treble viol?) at the very end.

B. Qualities of Movement (general characteristics of music as it moves forward in time).

1. Pace of Movement (tempo or speed): there is no tempo indication for this piece; however, in accordance with its nature (the "Almaine," or Allemande, was a heavy dance), the pace is moderate.

2. Regularity of Movement (whether the pace remains the same, or changes): because it is meant to be danced to, the pace of this work remains the same throughout.

3. Articulation of Movement (the flow of a piece; whether movement is continuous or separated).

    a. Motion is continuous because of the clear, steady beat.

    b. There is little separation between phrases and sections.

    c. However, each (modern) measure is compartmentalized because of rhythmic repetition (primarily the rhythm 𝅗𝅥♩♩); this served as an aid to the dancers.

4. Intensity of Movement (whether the manner of movement is gentle or vigorous).

    a. On the whole, the manner of movement is vigorous because of the recurrent strong first beat accent necessary for dancing.

    b. Frequently, the timbre of the plucked lute adds to the overall impression of vigor.

    c. However, this energy is subdued occasionally by several techniques:

        1. The smooth, almost legato bowed treble viol is juxtaposed against the angularity of the lute.

        2. Dynamics are sometimes piano.

    3. Occasionally, clear-cut rhythmic outlines are somewhat blurred (see mm.9-16, the second time through, when lute triplets somewhat mask the duple meter).

C. Points of Arrival (general characteristics shown by music during moments of pause, when it has achieved its goal, or arrived at its destination).

1. Clarity of Arrival (whether points of arrival are clear or obscure).

    a. Points of arrival are always clear, coinciding with the end of the section.

    b. Clarity is aided by several factors:

        1. Clear V_7-I cadences.

        2. Lead-tone to tonic root progressions in the melody.

        3. A pause on a long rhythmic figure (𝅗𝅥𝅗𝅥).

2. Finality of Arrival (the degree to which action is completed).

    a. Each section is complete within itself, marked by a strong point of arrival.

    b. All points of arrival are identical, despite the use of two different sections.

    c. Any one of these points could be the final point of arrival in the piece (except the first point, at m. 8, which would make the piece too short, and the second, which would allow it to end without any contrast).

    d. In actuality, the piece cannot satisfactorily end before the conclusion of the fourth section; if it stopped after Section 3 (m. 24), the work would lack balance.

    e. In the recording, the performers' ingenuity in variation and their good taste permit the repetition of the entire piece without listener fatigue. However, feeling a sense of incompleteness in the work as written, they have returned to the beginning phrase (mm. 1-8) in order to round out the piece more satisfactorily and bring it to a convincing conclusion.

3. Emphasis of Arrival (the degree of power with which arrival is projected).

    a. Arrival in this piece is open and uncomplicated; it is marked by a simple cadence employing long note values.

    b. There are no added accents or dynamic changes at the point of arrival.

c. There is no pause after arrival; the piece moves on to the next section.

d. The point of arrival is always achieved effortlessly, with smooth, conjunct motion.

D. Interaction of Movement and Arrival (the creation of phases, or cycles, of musical movement).

1. Length of Phases of Movement

a. This piece consists entirely of short, equal, symmetrical, balanced four-bar phrases.

b. Phases of movement of this type are essential if the piece is a dance.

2. Approach to the Point of Arrival

a. The composer employs a steady approach to the point of arrival, repeating a simple rhythmic motive (𝅗𝅥♩♩).

b. A return to the point of melodic origin (the tone G) tends to define points of arrival.

3. REVIEW

A. Student Questions: Clarification of Points of Difficulty. Ask students if they have any questions. Emphasize, once again, the desirability of asking pertinent questions.

B. Summary of the Lesson. Among the work's characteristic stylistic features are: the use of a "broken" consort: virtuoso improvisation in the lute; and the dance-like quality of the piece.

C. Closing Statement. Next, we will examine the music in even greater detail to see how the composer maintains interest in a deceptively simple work.

APPENDIX

I. Books

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

II. Scores

Beck, Sydney, ed. "Mounsiers Almaine," attributed to William Byrd, from Thomas Morley's First Booke of Consort Lessons, an anthology first published in 1599. Published for the New York Public Library (New York: C. F. Peters Corporation, 1959), p. 137.

III. Records

Byrd, William. "Mounsiers Almaine," in The Julian Bream Consort: An Evening of Elizabethan Music. RCA Victor Soria LDS 2656. Side 1, band 1.

LESSON PLAN NO. 3, ANALYTICAL PHASE, PART II

INSTRUCTIONAL UNIT: The Analytical Phase of Exemplar Study in Aesthetic Criticism, Part II.

1. INTRODUCTION

    a. Objectives. Be able to

        1. Closely examine the elements that make up this work of art.

        2. Single out some of the work's unusual and expressive stylistic characteristics which may have been responsible for its popularity.

    b. Reasons. See Lesson Plan No. 2 for same exemplar.

2. EXPLANATION AND DEMONSTRATION

In this lesson, we will minutely examine several aspects of the William Byrd piece we have been discussing. These categories--rhythm, melody, and texture--require a great deal of concentration to hear and understand; however, your patience will be richly rewarded by an increased understanding of how this piece is constructed.

THE ANALYSIS

A. Rhythm (everything pertaining to the duration of musical sound; a flow characterized by regular recurrence of elements such as accent, in alternation with different elements).

    1. Beat (the temporal unit of a composition, as indicated by the real or imaginary up-and-down movements of a conductor's hand): the beat is quite marked and easily detectable throughout the piece.

    2. Tempo (the rate of speed of a composition): the tempo is moderate, and remains the same throughout the piece.

    3. Meter (the steady flow of beats organized into small groups).

        a. The type of grouping is compound duple meter ($\frac{4}{4}$).

            1. It contains four beats.

            2. The quarter note is the element of measurement.

            3. These beats are not subdivisions of a more primary beat.

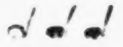
    4. **Note Values (the various durations of musical sound in time).**

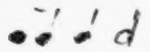
a. In the majority of measures, most of the weight lies on the first part of the measure because of its long tone.

b. Toward the middle of each section, the weight tends to be more evenly distributed over the four beats of the measure; practically speaking, this can be accounted for by the fact that the dancers have now got the beat and dancing pattern mastered, and no longer need strong emphasis.

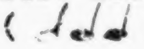
5. Rhythmic Motives (distinctive patterns, or groupings of tones, formed by the measurement of musical time).

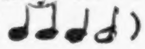
a. The entire piece is constructed from two simple rhythmic motives; these fragments, which differ in their emphasis on parts of the measure, are:

1.  (see m. 1)

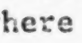
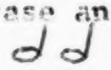
2.  (see m. 3)

b. Phrase 1 (mm. 1-4) is a rhythmically uncomplicated section, so that the dancers may easily hear the beat.

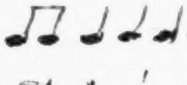
1. It is constructed almost entirely of rhythmic motive No. 1 (), which appears in mm. 1, 2, and 4.

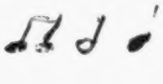
2. Only m. 3 has the contrasting motive No. 2 ().

c. Phrase 2 (mm. 5-8) is constructed equally from both motives No. 1 and No. 2:

1. Unity is provided by the appearance of motive No. 1 in its original state during the phrase (m. 6); it also takes a slightly altered form to conclude the phrase and section (see m. 8, where  becomes , although the final quarter note is sounded, nonetheless, in another voice--the unobtrusive pandora).

2. Rhythmic variety is supplied by variants of motive No. 2, which takes the following altered forms:

a.  (see m. 5)

b.  (see m. 7)

d. The contrasting section (mm. 17-32) contains few of the original two rhythmic motives; it is constructed primarily from variants, as follows:

1. Use of motive No. 1 in its original form: it appears only once (m. 18).

2. Use of variants of motive No. 1:

   a. To begin and end the section (mm. 17, 24), as 𝅗𝅥 ♩

   b. To add unity to the section, the variant is used as it first appeared (𝅗𝅥𝅗𝅥, m. 19, as in section 1, m. 8), and in a compressed form (𝅗𝅥♩ , m. 20), in which the fourth beat is usurped by a variant of motive No. 2.

3. Use of motive No. 2 in its original form: none.

4. Use of variants of motive No. 2:

   a. As used before in section 1 (♫ 𝅗𝅥 ♩, m. 23), to precipitate a cadence.

   b. New uses, to add motion and contrast to the line:

      1. ♫|♩. ♩ ♩ (mm. 20-21): includes a new dotted rhythm and incorporates a shift in phraseology, since it begins on the fourth beat, rather than on the first.

      2. ♫|♩. ♪♫ ♩(mm. 21-22): an extension of the preceding variant, it restores the equilibrium of the phrase by the insertion of an extra eighth-note figure on the third beat of the measure.

6. Larger Rhythmic Groups: Phrase and Period

   a. Definition of a phrase: the gathering of groups of beats into structures larger than a motive; of no prescribed length, it is a fairly short section with a clearly defined point of arrival, containing material well delineated in style, yet lacking something in form or sense to give the listener the impression that it is a complete musical statement.

b. Definition of a period: the gathering of groups of beats into structures larger than a phrase: a group of phrases with a strong point of arrival, giving a convincing impression of finality.

c. Beats are grouped in small units of four (compound duple grouping): these are equivalent to one measure.

d. Multiples of this grouping compose the phrase (typically four measures long).

e. In this piece, phrases are always the same length: they are consistently balanced by corresponding phrases (see: mm. 1-4, a four-measure phrase, which is balanced by mm. 5-8, another phrase of equal length and similar content).

f. What constitutes a phrase in this piece?

1. It is four measures long.

2. It has a clearly defined harmonic point of arrival, always ending on the tonic chord (I).

3. It is composed of only two rhythmic motives and from simple variants of these fragments.

4. In this work, the phrase does not constitute a complete musical statement:

a. It lacks something in form and sense: thus, it does not give the listener the impression that it is a complete musical statement.

b. It is too short to be a complete statement.

c. It does not have enough internal contrast to be an entire piece--either from a melodic, rhythmic, textural, harmonic, or formal standpoint:

1. The melody has a very small range: it moves entirely in conjunct motion, and does not return to the tonic root, thus demanding some sort of answer for balance.

2. The phrase consists almost entirely of a single rhythmic pattern (𝅗𝅥 𝅘𝅥𝅮 𝅘𝅥𝅮).

3. The texture and instrumentation are the same throughout.

4. The harmony is extremely simple and inconclusive.

5. There is little discernible form.

g. What constitutes a period in this piece?

1. As written, the work consists of four periods (mm. 1-8; 9-16; 17-24; 25-32).

2. As written, the first two periods are identical, consisting of a pair of four-bar phrases harmonically closed by a clear V_7-I cadence.

3. The last two periods are also identical with one another; they are also composed of a pair of four-bar phrases, harmonically closed by a clear V_7-I cadence.

4. The last two periods balance the first two by their length and identical cadence patterns; they contrast by their internal rhythmic variants and by their altered instrumentation (not written in the score).

B. Melody (a succession of musical tones; the combination of pitch quality [high and low motion] and time quality or rhythm [long and short]).

1. Melodic Contour (the shape or outline of a melody).

a. Contour patterns

1. With only one exception, the motion of this piece is conjunct, employing half and whole steps almost exclusively.

a. The one point of disjunct motion occurs at m. 6, with a descent of a fifth (A-D), emphasizing the lead into the cadential formula (mm. 7-8).

b. The effect of conjunct motion, along with uncomplicated harmonies and the legato playing of the treble viol is one of relaxed, good-humored enjoyment, suitable for a dance.

2. In general, phrases tend to gently rise and fall within a small scope.

b. Changes in direction within the melody

1. The line seldom goes directly to its goal, but approaches it cautiously, reversing direction briefly before finally achieving it.

a. Mm. 3-5: the line reverses immediately upon achieving the height of the phrase (D, m. 3), descending briefly to B (m. 4) before returning to D (m. 5).

b. Mm. 17-21: the line cautiously approaches D, once again, by reversing direction upon attaining B (m. 19), returning almost to the starting point, and then ascending to D, once more (m. 21).

2. The line always reverses direction several times in the course of a cadence (see mm. 7-8).

c. Musical Intervals

1. There is only one large interval in this work (a fifth, m. 6); moving conjunctly, the work uses half and whole steps.

2. The interval of a descending fifth is immediately filled in and balanced by the conjunct motion of the cadence (mm. 7-8), which uses the following sequence of tones to fill the gap between D and A: E-F-G-F#-G.

d. A melodic apex (the peak of melodic contour) helps shape the melody.

1. The apex of the phrase arrives fairly early (m. 3); since it is not dwelled upon, but is immediately departed from, it is repeated, once again, for emphasis (m. 5).

2. In the contrasting portion of the melody (mm. 17-24), the apex of the phrase arrives somewhat later; it is reserved for the fifth measure of the phrase (see m. 21); here, it is not repeated.

3. The nadir (low point) of each phrase leads into the cadence (see m. 6); consisting of the tone D, it is the same note as the apex, but transposed to the lower octave.

4. Neither the apex or the nadir of the phrase is emphasized.

a. They appear on the weak beat of the measure (either the second or the fourth beat).

b. They are not long notes, receiving only a single beat.

c. They are usually part of a moving line, either preceded or followed by rapid motion in eighth or quarter notes (see mm. 3, 5, 7).

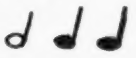
d. In one case (m. 3), attention is diverted away from the apex by following it with a long note value (half note).

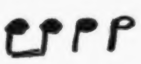
e. Large-scale contour (this type of contour directs musical movement, giving shape to whole passages): since the piece consists, essentially, of repetitions of a single brief phrase, there is no real large-scale contour.

2. Melodic Motives (the combination of melodic contour with rhythmic patterns or motives).

   a. Number of motives: two.

   b. Variety of motives: they are quite similar and so undistinctive in nature that they barely rate the designation "motive."

      1. Motive No. 1:  (see m. 1)

      2. Motive No. 2:  (see m. 3)

   c. Relationships between motives: primarily reversal of rhythmic stress in the measure:

      1. In Motive No. 1, the main weight is on the first half of the measure because of the use of a half note.

      2. In Motive No. 2, the main stress lies on the second half of the measure, since the half note appears on the last two beats.

3. Treatment of Melodic Material (how a composer works with various forms of melody--tunes, subjects, themes, development, sequence, pictorialism--to create a composition).

   a. Type of melodic material used here: tune.

      1. A tune is generally complete in itself; it is not subject to change.

      2. It is generally built symmetrically, with phrases and periods that balance each other.

      3. It has a distinctive contour.

      4. It has distinctive rhythmic motives, with some alternation between long and short notes.

      5. It does not generally involve extreme contrasts in style or among its motives.

      6. It has a relatively small range and thus can be sung easily (here, the range is essentially a fifth, from G to D, with a dip down to the lower octave D for the concluding cadence).

b. Manner of handling melodic material

1. The melody is built from three elements:

    a. A long-short-short pattern on the same note (see m. 1); this is used sequentially to make other single measures of the melody (see mm. 2 and 4, which use the tones A and B, respectively, instead of G),

    b. A revolution around the apex of the melody (see mm. 3 and 5),

    c. A cadential pattern, rhythmically derived from the method used to achieve the apex (compare mm. 3 and 7).

2. The contrasting section (see mm. 17-24) is very closely related thematically to the opening tune; it is actually a variant of the melody.

    a. Both begin on the tonic root (G) and ascend stepwise to the fifth (D); however, the variant tends to revolve around the mediant (B) before achieving the fifth (see mm. 18-21).

    b. Both descend rather rapidly from the apex of the melody (D) to its nadir (D); however, the variant does so in completely scalewise fashion (D-C-B-A-G-F#-E-D), while the original skips a fifth from A to D.

    c. Both use identical cadences (compare mm. 6-8 with mm. 22-24).

    d. The principal difference between the two sections is rhythmic: regarding the distribution of long and short notes through the phrase, in the original melody (mm. 1-8), eighth notes occur occasionally throughout; whereas in the variant (mm. 17-24), eighth notes are used exclusively in the second portion (mm. 21-24), and do not appear at all in the first section.

C. Texture (the action of a number of lines working together in a composition or a section of a work).

1. Type of Texture

    a. Basically a homophonic texture (melody and accompaniment).

    b. The melody is the most prominent voice throughout, whether in the original or in simultaneous variations in the lute.

c. The single-line instruments (treble viol, flute, and bass viol) generally move in similar rhythmic patterns, with occasional points of rhythmic imitation (see m. 5, in which the flute imitates the treble viol rhythm ♫♩ on the third and fourth beats of the measure).

d. The remaining instruments (lute, cittern, pandora) contribute a chordal aspect to the texture, generally retaining the rhythm of the melody.

2. Relationship of Texture to Phrase Structure

a. Because of the type of texture employed, phrase endings are extremely clear and marked.

b. Each phrase concludes with a caesura (break).

c. Phrases are notable for their conclusion on two long tones (half notes); the first phrase of each period, however, uses smaller note values, as well, in order to impart motion and continuity to the work.

Note. Replay "Mounsiers Almaine," by William Byrd. Small sections may be played at the instructor's discretion throughout the lesson to illustrate various points of analysis.

3. REVIEW

a. Student Questions: Clarification of Points of Difficulty. Ask students if they have any questions. Never fail to emphasize the importance of asking appropriate questions.

b. Summary of the Lesson and Conclusions. Detailed analysis has shown a number of stylistic features that may have made this piece popular. *Rhythmically*, the work was extremely suited for dancing because of its clear beat, simple rhythmic motives, and phrases and periods of equal length. *Melodically*, the piece is fairly easy to recall, since it has conjunct motion, a small range, extensive repetition, and only two, closely related motives. Finally, the homophonic *texture* contributes clarity to this work.

c. Closing Statement. In our next lesson, we will complete our detailed analysis of this work.

APPENDIX

I. Books.

Apel, Willi. *Harvard Dictionary of Music* (Cambridge, Massachusetts: Harvard University Press, 1964).

Grout, Donald Jay. *A History of Western Music* (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. *An Exemplar Approach to Education*, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

II. Scores.

Beck, Sydney, ed. "Mounsiers Almaine," attributed to William Byrd, from Thomas Morley's *First Booke of Consort Lessons*, an anthology first published in 1599. Published for the New York Public Library (New York: C.F. Peters Corporation, 1959), p. 137.

III. Records.

Byrd, William. "Mounsiers Almaine," in *The Julian Bream Consort*: An Evening of Elizabethan Music. RCA Victor Seria LDS 2656. Side 1, band 1.

LESSON PLAN NO. 4, ANALYTICAL PHASE, PART III

INSTRUCTIONAL UNIT: The Analytical Phase of Exemplar Study in Aesthetic Criticism, Part III.

1. INTRODUCTION

   a. Objectives. Be able to

      1. Closely examine the elements that make up this work of art.

      2. Single out some of the work's unusual and expressive stylistic characteristics which may have been responsible for its popularity.

   b. Reasons. See Lesson Plan No. 2 for same exemplar.

2. EXPLANATION AND DEMONSTRATION

In this lesson, we will complete our detailed study of the Byrd piece with a discussion of harmony and form. Our examination of these two aspects of musical style will contribute to a more complete understanding of Byrd's methods of composition.

THE ANALYSIS

A. Harmony (the effect created by tones sounding together or in close proximity to each other).

   1. Tonal Center (the tendency of one tone to assert itself more strongly than others--to establish itself as a point of reference--when tones are sounded either simultaneously or in succession).

      a. Tonic Note (the central tone, or tonal center, in a work): G.

      b. Means of assertion to establish a tonal center:

         1. First impression

            a. The tone G appears first in the melody as a long tone.

            b. It is then repeated twice, so that it occupies the entire first measure.

         2. Frequency

            a. After its initial strong presentation, the tone G does not appear at all in the central portion of the tune.

            b. It appears in the variant as G# (m. 19), where it no longer serves a key-defining function; it also appears somewhat more frequently as an inner voice and in the bass line (see m. 4: flute and bass viol).

3. Final impression: each period ends indisputably on G, the tonic note, in both treble and bass.

2. Harmonic Stability and Instability (the relative consonance, blend, or "agreement" tones have with each other; or the dissonance and "disagreement" of tones with one another).

   a. Stability implies:

      1. A feeling of rest; poise.

      2. Consonance.

      3. Arrival in harmony.

      4. These qualities are strong in this piece.

   b. Instability implies:

      1. Motion; restlessness.

      2. Dissonance.

      3. Movement in harmony.

      4. These qualities are minimized in this piece, especially since each section is quite short and uses a small stock of chords.

3. Key (a group of tones which interact with one another to make it clear that one tone is a central point of reference) and Scale (a series of notes of a key that proceeds stepwise in one direction--either up or down).

   a. The key of this piece is G major.

   b. The scale upon which the piece is based is the G major scale (G-A-B-C-D-E-F#-G).

   c. Tonic (the central note of a group of notes; a point of reference for other notes): here, the tone G.

      1. Other notes depend on the tonic for their relative positions.

      2. Members of the tonic chord (G-B-D) are particularly important for their key-defining function; their presence or absence in the melody help determine the melody's degree of tension.

a. The first phrase (mm. 1-4) begins with a measure of tonic roots (G) and ends with a measure of tonic thirds (B), moving from absolute stability to less stability.

b. An element of instability is introduced in the rest of this phrase by the predominance of nontonic tones (A and C).

c. The second phrase (mm. 5-8) reverses the pattern by proceeding from relative instability (brief entries of the tonic third and fifth, with nontonic tones predominant) to complete stability, once again, in a return to the tonic root.

d. By comparison, the melodic variant introduced later (mm. 17-24) is somewhat less stable because of its tonic relationships:

1. Like the beginning period (mm. 1-8), this section starts on a strong tonic root and ends the same way.

2. However, there is an element of tension at the end of the first phrase (m. 20), which concludes on a nontonic chord (II), rather than with a tonic.

d. Major Scale (an arrangement of whole and half steps, with half steps between the third and fourth notes, and between the seventh and eighth tones of the series).

1. Here, the half steps are between the notes B and C; F# and G.

2. Its ability to define a tonic is strong, particularly because of the power of its leading tone: the seventh tone (here, F#) tends to go readily to the tonic (here, G).

3. The major third (G to B) provides the characteristic color of the major key.

4. Chords (combinations of three or more tones as a group).

a. Types of chords predominant in this work:

1. Triads in root position (three-note chords with their root on the bottom).

2. A few triads in first inversion (three-note chords with their third on the bottom): see m. 2, last beat, m. 3, first beat.

3. Seventh chord (a four-note chord, the fourth note of which forms the interval of a seventh with the root of the chord): this appears only at cadences (see m. 3, third beat; m. 7, last beat).

b. Importance of these chord types: the use of such a limited harmonic vocabulary imbues the piece with a great deal of stability--an important factor in a traditional dance form, which depends on predictability.

5. Cadences (chord progressions used to create harmonic effects of arrival, consisting primarily of a relationship between tonic and dominant chords).

a. Importance for this style

1. This piece employs traditional cadences.

2. The effect is one of stopping motion and the creation of frequent points of arrival.

b. Examples

1. Authentic cadence (a progression from the dominant to the tonic chord, V-I, with both chords in root position: it has the effect of stopping motion, and is frequently used to round off sections or to end compositions).

a. This type of cadence appears at the end of every period, though not at the end of phrases.

b. Examples: mm. 7-8; mm. 23-24.

2. Other types of cadences

a. There are no deceptive cadences in this work, nor are there any true half cadences (motion to the dominant, rather than to the tonic).

b. However, the first phrase of each period gives a feeling of incompleteness by its motion from II to I, or by its ending on II (or V of V); by this means, the period is kept in motion.

6. Distribution of Tonal Centers: Modulation

a. Definition of Modulation: a shift of tonal center (key) during a piece to maintain interest.

b. Function of Modulation: to give large scale contour (shape) to long works.

c. Use in this piece: because of its brevity and variation technique, there is no need of modulation in this work; thus, there is only one brief excursion into A major during the contrasting section (see mm. 19-20); however, because of its lack of preparation, uniqueness, and immediate return to the tonic (G), this move can be interpreted as the temporary insertion of a major third (C#) into the II chord (A).

F. Form (General principles and schemes which govern the structure of a composition; specifically, a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale).

1. Relationship Between Statement and Counterstatement (how motives, phrases, cadences, and other musical effects are connected or associated with one another).

	STATEMENT		POSSIBLE COUNTERSTATEMENTS
1.	Phrase (mm. 1-4)	a.	Answering phrase (mm. 5-8)
2.	Period (mm. 1-8): complete tune	a.	Period (mm. 9-16): repetition of complete tune; variation in performance.
3.	Section (mm. 1-16), consisting of two identical periods, differing only in performance.	a.	Section (mm. 17-32), consisting of two periods identical with one another, but contrasting with those of the first section.
4.	Variant on a Half Cadence (mm. 3-4)	a.	Authentic Cadence (mm. 7-8)
5.	Instrumentation, featuring treble viol (mm. 1-8)	a.	Instrumentation featuring lute (mm. 9-16)
		b.	Instrumentation featuring flute (mm. 1-8, third time in performance).
		c.	Various other kinds of instrumentation.

2. Type of Form (how this piece extends itself in time)

a. The composer uses sectional structure (the addition of well-defined phrases and periods to the original statement).

b. Characteristics of sectional structure found in this work are as follows:

1. Clearly marked phrases and periods.
2. Well-defined points of arrival.
3. The work is neatly organized in distinct sections.

4. Phases of movement are of the same length.

5. The work has a sense of balance and clearcut outlines.

6. The principal musical interest lies within fixed limits.

7. The melodic material used is valuable for itself, not for what will happen to it (this statement applies to the written aspect of this work, not to the piece as it is performed).

c. Specific Form: differs from the printed work to the performed work.

1. The printed work (as found in the Sydney Beck anthology):

   a. Consists of four periods of equal length (eight measures).

   b. Each period consists of two symmetrical phrases of four measures each.

   c. The first two periods are virtually identical, as are the last two.

   d. Thus, the form is two-part (binary), or: AA BB.

2. The performed work (as found in the Julian Bream recording) alters the form of the work in the process of variation--a procedure true to the Renaissance spirit of improvisation.

   a. It consists of nine periods of equal length (eight measure each), with each period, as before, composed of two symmetrical phrases of four measures each.

   b. The group repeats the entire piece, and then returns again with the first period (mm. 1-8).

   c. Thus, the form becomes roughly AA BB AA BB A.

   d. The main emphasis is not on the alternation of contrasting themes; nor does the performance stress the return of the initial melody.

   e. Rather, the principal appeal of this piece is in its use of variation techniques, achieved by differences in instrumentation, figuration, and dynamics; a summary of these techniques for each of the nine periods is as follows:

Period 1: Performed as written, with the melody in treble viol; the dynamics are *mf* for the first half (mm. 1-4) and *mp* for the second half (mm 5-8).

Period 2: Add lute figuration to the printed version; dynamics contrast between the lute's *forte* and the consort's *mp*.

Period 3: For the first four measures, the melody alternates between viol and lute; the viol takes over for the last half.

Period 4: The variant here is the lute figuration (a "twanging" sound of *forte* sixteenths throughout).

Period 5: The melody alternates between the viol and lute; lute ornaments add accents.

Period 6: The viol has the melody with *piano* dynamics; now the lute figuration is in triplets.

Period 7: A dotted rhythm is improvised *forte* in the bass viol.

Period 8: Soft dynamics provide a great contrast here; a high, delicate lute sound is predominant.

Period 9: The conclusion is distinctly divided into two sections by its instrumentation: during the first four bars, the flute assumes the melody for the first time, with lute ornamentation; during the second four bars, the lute plays *pizzicato* in order to mark the beats.

Note. Replay "Mounsiers Almaine" by William Byrd. Small sections may be played at the instructor's discretion throughout the lesson to illustrate various points of analysis.

3. REVIEW

a. Student Questions: Clarification of Points of Difficulty. Ask students if they have any questions. Do not fail to emphasize the importance of asking appropriate questions.

b. Summary of the Lesson and Conclusions. Further detailed analysis has revealed many stylistic features that may have been responsible for this work's popularity. Harmonically, the piece is extremely stable; it has a limited stock of chords, only a few types of cadences, and lacks modulation--all of which make it very easy to remember. Because of the extensive repetition, the form is easy to recall, as well. People tend to like pieces they can recollect with little effort.

c. Closing Statement. In our next lesson, we will take a fresh look at this work, examining it for its interpretive values.

APPENDIX

I. Books.

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education. A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

II. Scores.

Beck, Sydney, ed. "Mounsiers Almaine," attributed to William Byrd, from Thomas Morley's First Booke of Consort Lessons, an anthology first published in 1599. Published for the New York Public Library (New York: C.F. Peters Corporation, 1959), p. 137.

III. Records.

Byrd, William. "Mounsiers Almaine," in The Julian Bream Consort: An Evening of Elizabethan Music. RCA Victor Soria LDS 2656. Side 1, band 1.

LESSON PLAN NO. 5, INTERPRETIVE PHASE

INSTRUCTIONAL UNIT: The Interpretive Phase of Exemplar Study in Aesthetic Criticism.

1. INTRODUCTION

    a. Objectives. Be able to

        1. Say something about the meaning of this work of art as a whole.

        2. Describe the various facets of this piece which made it extremely popular in its day.

    b. Reasons. Frequently, interpretation tends to be the first judgment made about a work of art, preceding description and analysis. However, interpretation may also follow the first two phases of exemplar study; it "may amplify, modify, or even radically alter the original interpretation..."[1] The third phase of exemplar study, interpretation, "is often taken as the most meaningful and enriching phase of transaction between a percipient and a work of art..."[2]

    Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 62.

    [2] Ibid., p. 62.

2. EXPLANATION AND DEMONSTRATION

Taken at its face value (as printed in the Sydney Beck anthology done for the New York Public Library), William Byrd's "Mounsiers Almaine" seems wholly insignificant (not to mention extremely repetitious). The melody is very simple, short, and clearcut; the rhythm quite similar from measure to measure; and the harmony consistent and limited to only a few basic chords. These features were brought out by extensive analysis.

To fully understand and appreciate this work, however, the percipient should try to project himself into the mind of the typical sixteenth century man, who probably viewed a piece such as this in one, or a combination of several, of three ways:

1. As a lively piece for dancing

2. As a piece suitable for amateur performance

3. As a piece for use between the acts of the typical Elizabethan play.

A number of musical elements made the "Mounsiers Almaine" and other works like it so popular that such an exalted personage as Queen Elizabeth I is shown in a famous painting leaping into the air with great abandon to a dance tune of the day. Chief among these elements was the work's rhythmic simplicity: its clear-cut basic rhythmic pattern, its repetitiousness, and its definition of phrase endings must have been great aids to the dancers. Then, its conjunct melodic motion and lack of harmonic tension made the piece easy to remember--an important factor in its popularity.

Another reason for the work's great popularity was that Englishmen probably associated it with their own amateur music making. "Music was the fashion in the Elizabethan era.../it/ was heard everywhere... at home and on the streets, at the theatre and at court."[3] Unlike today, it was far more common for people to get together informally to play a piece such as this in a "broken consort" (a group of mixed instruments) than to attend public concerts. The very simplicity of the piece was its great virtue, for it left ample room for greater or lesser degrees of virtuoso improvisation.

Finally, the piece takes on added significance if we realize that music and theatre in the sixteenth century went hand in hand, and that this piece may have had a utilitarian function. Frequently, gay, lively compositions such as this one were used during Shakespearean plays (as well as in those of the master's contemporaries), or appeared prominently between acts or plays for entertainment.... Since, at that time, theatre going was not a pleasure reserved for the aristocracy, a piece of a popular nature was mandatory.

Note. [3] The Julian Bream Consort: An Evening of Elizabethan Music. RCA Victor Soria LDS 2656. Pamphlet accompanying record, p. 11.

Note. Replay "Mounsiers Almaine," attributed to William Byrd.

3. REVIEW

   a. Student Questions: Clarification of Points of Difficulty. Ask students if they have any questions. Remind them that their questions are welcome at any point during the lesson.

   b. Summary of the Lesson. Music is used in this work as a source of entertainment: through the dance, through amateur music making, and through the theatre.

   c. Closing Statement. Each stage of our study has shown another side of this engaging piece. In our next lesson, we will attempt an evaluation of this work--to assess its merits in terms of the music itself, and in terms of our knowledge of the era in which it was written.

APPENDIX

I. Books.

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Grout, Donald Jay. A History of Western Music (New York: W. W. Norton and Company, Inc., 1960).

Lang, Paul Henry. Music in Western Civilization (New York: W. W. Norton and Company, Inc., 1941).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

II. Scores.

Beck, Sydney, ed. "Mounsiers Almaine," attributed to William Byrd, from Thomas Morley's First Booke of Consort Lessons, an anthology first published in 1599. Published for the New York Public Library (New York: C. F. Peters Corporation, 1959), p. 137.

III. Records.

Byrd, William. "Mounsiers Almaine," in The Julian Bream Consort: An Evening of Elizabethan Music. RCA Victor Soria LDS 2656. Side 1, band 1.

LESSON PLAN NO. 6, EVALUATIVE PHASE

INSTRUCTIONAL UNIT: The Evaluative Phase of Exemplar Study in Aesthetic Criticism

1. INTRODUCTION

a. Objectives. Be able to

1. Make an assessment of the Byrd "Mounsiers Almaine" to determine its merit.

2. Say whether the work is good or bad, based upon an examination of its aesthetic qualities.

b. Reasons. Although the descriptive, analytical, and interpretive phases of aesthetic criticism are important facets of the study of a work of art, the ultimate test of "whether a student is genuinely developing as an aesthetic knower"[1] is to have him make an evaluation of the object in question.

Note. [1] Ralph A. Smith, An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967), p. 69.

2. EXPLANATION AND DEMONSTRATION

Any critic's opinion of a work is just that--an opinion, not a definitive statement of the piece's merits. Thus, everyone is free to make his own assessment of a composition. Perfect judgment of a work of art does not exist; since people are quite different from one another--particularly in temperament and in training--any honest evaluation done from actual examination of the music is considered valid.

However, the student must continually be on guard against the common practice of judging a work for what it is not. Thus, one should not attempt an analysis of the "Mounsiers Almaine" in depth, hoping to encounter a work of great seriousness (as in much of the composer's sacred music). Rather, one should evaluate this work on its own terms: does it have sufficient unity to make sense? At the same time, what means of variety are employed to hold our interest? Does this piece fulfill its promise as a dance, i.e., do its musical elements render it suitable for dancing?

Our analysis of this piece has revealed numerous unifying devices. Rhythmically, it is unified by the repetition of brief patterns; melodically, the line tends to repeat sequentially; and harmonically, it seldom strays from the main tonality. Overall similarity between periods is striking.

How is the ever-present danger of boredom averted? First, one must realize that this catastrophe is less likely when everyone is dancing (attending to the steps, rather than the music); when amateur musicians are playing (perhaps struggling with their instruments); and when the typical playgoer is talking his way through the intermission (rather than listening to the light-hearted music being performed) than when an audience is paying strict attention to a composition. Nonetheless, in this writer's opinion, the elements of improvisation and dynamic variation rescue this work from being classified as "monotonous."

Note. Replay "Mounsiers Almaine," attributed to William Byrd.

3. REVIEW

a. Student Questions: Clarification of Points of Difficulty. Ask students if they have any questions.

b. Summary of the Lesson. This work is evaluated as "good" because it achieves diversity by several methods, maintains unity, and is suitable for the purposes for which it was conceived.

c. Closing Statement. We have now examined the exemplar from four different angles: the descriptive, the analytical, the interpretive, and the evaluative. Perhaps we now have some insight into a method for dealing with a composition of a popular nature. In practice, the four aspects of aesthetic criticism should be combined and continually overlapping; however, for purposes of writing lesson plans, they must, of necessity, be kept separate.

APPENDIX

I. Books.

Apel, Willi. Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964).

Smith, Ralph A. An Exemplar Approach to Education, A Preliminary Report (Urbana, Illinois: University of Illinois Bureau of Educational Research, 1967).

II. Scores.

Beck, Sydney, ed. "Mounsiers Almaine," attributed to William Byrd, from Thomas Morley's First Booke of Consort Lessons (New York: C. F. Peters Corporation, 1959), p. 137.

III. Records. Byrd, William. "Mounsiers Almaine," in The Julian Bream Consort: An Evening of Elizabethan Music. RCA Victor Soria LDS 2656. Side 1, band 1.

@ 49

15 MOUNSIERS ALMAINE

[WILLIAM BYRD?]

Reconstructed and Edited
by Sydney Beck

APPENDIX D: MUSIC EXEMPLARS

EXEMPLAR ANALYSIS: "MENUETTO"
FROM SYMPHONY NO. 36 ("LINZ")
by Wolfgang Amadeus Mozart

PART I: PRIMARY CONCEPTS

A. QUALITIES OF SOUND

1. Level of Sound (pitch; high and low)

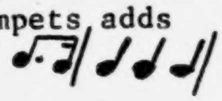
Although the piece contains notes from G '' (contrabass sounding an octave lower than written) to d'' (measure 16, violin 1), the usual level of sound is moderate. Instruments do not employ extreme ranges even for the eighteenth century. The violin, oboe, horn, and trumpet parts lie normally in the treble staff. The viola part lies in the lower half of the treble staff. The cello and timpani are in the bass staff. The contrabass sounds in the low part of the bass staff and below.

2. Amount of Sound (scoring; the number of instruments and voices)

The piece is scored for 2 oboes, 2 bassoons, 2 horns in C, 2 trumpets in C, 2 timpani (C and G), violins, violas, cellos, and contrabasses. According to Adam Carse (The Orchestra in the XVIIIth Century, Cambridge, England: W. Heffer and Sons, 1940, p. 31), medium-sized orchestras presented the following strength of the string players: 4-4-2-2-2. If these 14 are added to the 9 wind and percussion players required, we have an orchestra of 23 players. Small orchestras had a string section of 2 or 3-2 or 3-1-1-1, and large orchestras a string section of 6-6-3-3-2 or 3.

3. Color of Sound (tone color; timbre)

A genuine performance of the piece would use eighteenth-century instruments in the large, resonant, lightly-furnished chambers of the time.

In the minuet, the tone color is bright in most measures. The first oboe plays in unison with the first violin. Both play above the staff at some time during each phrase. The addition of trumpets adds brilliance. The color is darker on the four appearances of  (measures 4-5, 6-7, 22-23, 24-25).

In the trio, the first violin plays in octaves with the oboe, then in octaves with the bassoon. The remainder of the string section accompanies in a fairly low register. The effect is darker than that of the minuet, but the octaves preserve an openness. Halfway through the trio, doubling of parts creates a fuller, thicker sound (measure 44, beat 3--measure 48, beat 1).

4. Strength of Sound (dynamics)

The only dynamics indicated are forte and piano. This does not preclude subtle crescendos and diminuendos. For example, the oboe and violin might crescendo from measure 36, beat 3 to a mezzo piano on measure 38, beat 1; maintain this dynamic until measure 39, beat 1; and then diminuendo to piano.

B. QUALITIES OF MOVEMENT

1. Pace of Movement (tempo)

The tempo is constant. It is difficult to assign a metronome marking. Curt Sachs (Rhythm and Tempo, New York: W. W. Norton, 1953) notes that "we are able to deduce the following standard tempos of French dances during the first two generations of the eighteenth century." (p. 316) He then presents a chart in which the minuet is assigned 𝅗𝅥. = 70-80 (or ♩ = 210-240). It is important to note that tempi varied from country to country. Sachs notes that the Germans presented a less classicistic stance than their neighbors and had a wider range (less moderation) in tempi (p. 321). He notes that Mozart, on an Italian sojourn, wrote a letter maintaining "that the Italians gave the minuet and other dances a surprisingly slow tempo." (p. 321)

It is doubtful whether the minuet should be taken quite so fast. Although Sachs does not consider Quantz to be highly reliable for French tempi, this theorist-composer assigns a marking of ♩ = 160 to the minuet. Modern conductors have a tendency to make minuet movements pompous and grandiose. They are probably in error.

2. Regularity of Movement (whether the pace remains the same or changes)

The repeat of the minuet should probably be taken faster than its first appearance. Although this was in the classicistic (rather than anti-classicistic, German) tradition, Mozart seems to have subscribed to it (Sachs, p. 319).

Some conductors ritard the last two bars of the minuet in the Da Capo. Various eighteenth century theorists could be quoted in justification of this nuance.

3. Articulation of Movement (whether movement is continuous or separated)

The end of the minuet is marked by a quarter rest in all parts. The same is true of the end of the trio. At no other time is there complete silence. At least one part plays a note at phrase endings (see for example, measure 18, beat 2; measure 40, beat 2). However, phrases are usually clearly separated. An exception occurs in the trio when the imitation in the bassoon (measure 52) causes an elision or obscuring of the expected phrase ending.

4. Intensity of Movement (whether the manner of movement is gentle or vigorous)

The manner is forceful and vigorous in the minuet and more relaxed in the trio. The forte dynamic level of the minuet accounts for much of the vigor. The presence of trumpets, horns, and timpani also creates the feeling of intensity. First beats are reinforced and preceded by wide skips. However, appogiaturas and the cessation of strong harmonic motion on weak beats mitigate some of the forcefulness (see measures 4 and 44). Large sections (m. 1-10; 11-32; trio) move from sparse rhythmic activity to greater rhythmic activity.

C. POINTS OF ARRIVAL

1. Clarity of Arrival (whether points of arrival are clear or obscure)

A clear feeling of arrival occurs frequently, and few attempts are made to obscure arrival points. Note that in music, feelings of arrival may be melodic, rhythmic, harmonic, or textural. When several elements present feelings of arrival at the same time, we can speak of the major points of arrival in the piece. In this work, important points of arrival are as follows:

Number	Measure	Reasons
1	4, beat 2	IV-V; melodic descent; appogiatura; new idea follows
2	6, beat 2	V_7-I; leading tone progression in melody; end of idea
3	8, beat 2	same as above
4	10, beat 1	II-V_7-I; melodic descent; melody followed by rest
5	18, beat 1	V_7-V-V; melodic descent; melody followed by rest
6	20, beat 2	$\mathrm{VI}_{\substack{7\\5\\3}}$ - II; leading tone in melody; rests follow in other parts
7	22, beat 2	V_7-I; leading tone in melody: rests follow in other parts; end of sequence
8	24, beat 2	V_7-I; leading tone in melody; end of idea
9	26, beat 2	melodic-rhythmic answer to previous two measures; melodic descent at end; obscured by $\mathrm{I}_{\substack{7\\(\flat)}}$-IV progression
10	28, beat 1	IV-V_7-I; melodic descent; melody followed by rest
11	32, beat 1	II-V_7-I; followed by rests

Number	Measure	Reasons
(Trio)		
12	34, beat 1	maintain I; rest follows in melody
13	36, beat 1	same melodic motive as above; rest follows in melody
14	40, beat 1	V-I; melodic descent; melody followed by rest
15	42, beat 1&	$V_{\substack{6\\5\\3}}$ of V-V; appogiatura; followed by rest in bass; obscured by continuous eighth notes in bassoon and violins
16	44, beat 1&	same as above
17	48, beat 1	V_7 of V-V; leading tone in melody; melody followed by rest
18	50, beat 1	maintain I; rest follows in melody; obscured by imitation in bassoon
19	52, beat 1	same melodic motive as above; rest follows in melody; obscured by imitation in bassoon
20	56, beat 1	V_7-I; melodic descent; followed by rest

2. Finality of Arrival (the degree to which action is completed)

Finality occurs in a hierarchy of degree of conclusiveness.

a) of the 20 points of arrival, the clearest and most final sounding is measure 32. The root of the tonic chord appears in the outer voices, and, on the Da Capo, total silence follows in all the parts.

b) Measure 56 is almost as final, but it is only the end of the trio and does not present a leading tone progression in the melody.

c) The arrivals in measures 10, 28, and 40 are slightly less conclusive, since they are followed by a quarter note in the bass.

d) Next in degree of finality are measures 18 and 48 which are similar to 10, 28, and 40 with the exception that they arrive on the dominant.

e) A still lesser degree of finality is exhibited by measure 22 which arrives at the tonic but on the second beat.

f) Measure 4 is less conclusive, since it arrives at the dominant on the second beat.

g) Of the remaining eleven points of arrival, the five most unstable are measure 26 (minuet) and measures 42, 44, 50, and 52 (trio).

3. Emphasis of Arrival (the degree of power with which arrival is projected)

Arrivals are set off primarily by clear harmonic motion to stable chords. Melodic devices include a sudden skip downward toward the end of the phrase (measure 4) and leading tone motion (measure 6). Change of melodic character helps to delimit phrases; for example, measures 1-4 are followed by a strikingly different figure (measures 5-6) and are therefore set apart.

The devices for weakening or obscuring points of arrival are four: a) appogiatura (measure 4), b) harmonic weakness (measure 26), c) continuation of note values (combined with appogiatura) (measure 42), and d) imitation (measure 50).

D. INTERACTION OF MOVEMENT AND ARRIVAL (the creation of phases of musical movement)

1. Length of Phases of Movement

There are three lengths of movement in this piece: 1) 2 measures (m. 5-6; m. 33-34), 2) 4 measures (m. 1-4; m. 45-48), and 3) 8 measures (occurs only once--m. 11-18).

2. Approach to the Point of Arrival

In the minuet, the motion between points of arrival proceeds from slow to fast. For example, measures 1-4 present half notes then quarters. Rapid note values precede the arrivals at measures 10, 18, and 32. In the trio, evenness of note values prevails, and arrivals are emphasized primarily through clear harmonic motion with rests in the outer voices.

PART II: SECONDARY CONCEPTS

A. RHYTHM

1. Beat

The beat is steady, and it is easily felt because of the absence of syncopation.

2. Tempo

A steady, fairly rapid tempo is called for. The exact speed is problematic (see p. 2).

3. Meter

The meter is $\frac{3}{4}$ throughout. The first beat of each measure receives more stress than the other beats. It may be preceded by a pickup (m. 1), be reinforced by the entry of instruments after rests (m. 2), contain an appogiatura (m. 4, 6, 8), present a long rhythmic value (m. 15), or be preceded by a downward skip (m. 36) or by downward motion (m. 47). If the piece were conducted in one beat to the bar (see p. 2), the stress on first beats would be further marked.

4. Note Values

If trills are discounted, values from sixteenth note to half note occur in the leading melody (violin 1 in minuet; oboe, bassoon, and violin in trio). The ♩.♪ figure appears in conjunction with three subsequent quarter notes. Dotted half notes appear in measures 37 and 53. The small grace notes are equivalent to eighth notes. Quarter notes predominate in the bass.

5. Rhythmic Motives (patterns)

In the minuet, three major patterns occur: 1) 𝅗𝅥♩ at the beginning of phrases, 2) ♩.♪|♩♩♩|♩♫♩, and 3) eighth note motion (m. 9, m. 27). A fourth motion (quarter notes, m. 3-4) appears only once.

In the trio, eighth note motion is predominant. It is sometimes broken by a quarter note and a rest but more frequently is continuous. See the section on melodic motives for a fuller discussion of the melodic-rhythmic units in the piece (pp. 13-14).

6. Larger Rhythmic Groups (and Phrases)

Of the rhythmic patterns in the minuet, pattern 1 begins the major repeated sections, pattern 2 occurs internally, and pattern 3 is found at the ends of phrases and at the end of the two major sections.

If, in the trio, we distinguish three sections (m. 33-40; m. 41-48; and m. 49-56), we see that the short groups of eighths occur at the beginning of sections 1 and 3, the longer groups at the end. Section 2 is a continuous group of eighth notes.

The overall rhythmic picture is one of long values (minuet), short values (trio), and long values (da capo).

If each point of arrival (see pp. 3-5) is considered as the termination of a phrase, we have twenty phrases in the piece. However, as we noticed, some points of arrival are weaker than others. If we consider only major points of arrival, we are able to discover larger groupings (phrases) as follows:

There are four major melodic patterns in the piece:

1) descent (m. 1-2)
2) turning (m. 3-5; m. 9)
3) level (m. 5)
4) ascent (m. 11)

It should be noted that number 4 (ascent) is clearly derived from the opening descending pattern as its inverse.

Changes in direction: None of the four major patterns appears for an extensive amount of time. Balance is achieved in interesting ways. For example, the descending pattern (m. 1-2) is immediately followed by a rapid ascent (m. 3). The level pattern (m. 4, beat 3--m. 8, beat 2) is followed by the pattern which turns upon itself (m. 8, beat 3--m. 10, beat 1). The most extensive appearance of a pattern is that of pattern 4 (ascent, m. 11-16). However, it is followed immediately by a variant of the turning pattern (m. 17-18, beat 1) and is not heard again.

In the trio, undulation around a given pitch (m. 32, beat 3--m. 36, beat 1) is followed by an almost level motion (m. 38--m. 39). The gradual descent of measures 45 and 46 is followed by the undulation of measure 47. The wide upward skip on beat 1 of measure 46 (in the oboe) distinguishes that measure from measure 45. Therefore, even in the trio with its constant eighthnote motion, no single pattern dominates, and the direction is frequently changed.

Musical intervals: The most frequent intervals are those found within a diatonic C scale. There are few accidentals in the piece, and they usually occur as part of a minor second. However, striking use of certain melodic skips occurs, for example, an ascending major tenth (m. 5, beat 3--m. 6, beat 1); the series of ascending skips (m. 11-m. 17); and the ascending minor fourteenth (octave and a seventh) (m. 25, beat 3--m. 26, beat 1). The descending diminished seventh (m. 19, beat 3--m. 20, beat 1) and the descending minor seventh (m. 21, beat 3--m. 22, beat 1) occur unexpectedly in conjunction with the heretofore level pattern (♩.♪|♩♩♩‖). Several important ascending minor sevenths occur in the trio (m. 36, beat 3; m. 46, beat 1; m. 52, beat 3). Descending minor sevenths (filled in with a third) occur (m. 35, beat 3--m. 36, beat 1; and the reappearance, m. 51, beat 3--m. 52, beat 1).

Note, however, that wide interval skips are often balanced by subsequent conjunct motion on the next beat. Also, wide skips in one direction are balanced by skips in the opposite direction. For example, measures 10, beat 3--18, beat 1 are not followed immediately by the fanfare motive with its sudden ascent but rather by a variant of that motive which emphasizes descent (measures 18, beat 3--22, beat 2). The fanfare motive in its original form is deferred until measure 22, beat 3. The intermediate measures (18-22) are thus a foil for the ascent on either side. Notice also the subtle balancing of an ascending minor second (m. 24, beats 1-2) by a descending minor second (m. 26, beats 1-2).

Phrase	Measures	Number of Measures
1	1-4	4
2	5-10	6
3	11-18	8
4	19-22	4
5	23-28	6
6	29-32	4
(Trio)		
7	33-36	4
8	37-40	4
9	41-44	4
10	45-48	4
11	49-52	4
12	53-56	4

For a discussion of still larger groupings, see Form (pp. 18-19).

B. MELODY

1. Melodic Contour (melodic movement)

Contour patterns: The melodic motion of the piece is primarily disjunct. Within the eighth note patterns of the trio, conjunct motion may be found, but it is surrounded by wide skips.

Melodic apex: The melody seems to exhibit periodic thrusts to high tones in irregular fashion. Viewed as a whole, it does not strive toward one clear climax. However, elements of balance may be found. The periodic reaches toward high points associated with the fanfare motive, for example, are found only toward the conclusions of the two main sections in the minuet. The opening two measures return only at the conclusion of the minuet. There is therefore an attempt to place the same event at widely-spaced points in the minuet. This lends an air of spaciousness and an uncluttered effect. Successive melodic events do not always grow out of preceding events. There is an element of surprise.

Note also that the highest tones in the minuet (d, m. 16) and trio (c, m. 46) occur at approximately the halfway point in each section. They act as the central arches of the entire melodic line. Two climaxes (three, if the repeat is counted) rather than one may therefore be distinguished. Both are, however, de-emphasized. The d is followed by a d#-e progression in the lower octave; the c appears again in measure 47.

Large-scale contour: The tone g is a focal point in the following way. It begins both the minuet and trio sections. It tends, over the course of several measures, to ultimately move upward to c or downward to c. For example, the opening g moves to a (m. 3), b (m. 6), and c (m. 6). At the same time, the following large-scale progression occurs. The opening g moves to the f (m. 3), the 3 (m. 8), the d (m. 9, beats 1 and 3), and the low c (m. 10). In measure 11, the melody begins again on g. Despite the wide interval skips that follow, the g is reached again in measure 18. It skips up an octave (beat 3) and moves to f (m. 20, beat 3). The f is left unresolved until measure 27, beat 2& where e appears. This tentative e is reaffirmed in measures 29 and 30, moves to d (m. 31, beats 1 and 3), and to c (m. 32). The Schenkerian principle of descent through the pentachord (g, f, e, d, c) is at work as an overall structural principle in the minuet.

Several subordinate relationships are worth noticing. In a previous section, we attributed importance to the e of measure 17. It is reached via g (m. 12), a (m. 13), b (m. 14), c (m. 15), d (m. 16), d# (m. 17). But when is it heard to resolve? Some would say that it moves to d (m. 20) and to c (m. 22). It can also be heard, however, as lingering until measure 27, beat 2& where it coincides with the main structural motion (g to c) (see preceding paragraph). If this is the case, measures 18, beat 3--26, beat 2 are of minor importance. Schenker might call this section a superposed inner part, that is, a subordinate part which serves to prolong the piece and does not display important structural motion. Those who would deny this and support the view that the e resolves earlier (m. 20 and 22) would be forced to view measures 22, beat 3 to the end of the minuet as mere prolongation of the c (m. 22, beat 2). It seems preferable to place structural significance upon measures 27 (e and d) and 28 (c) with their feeling of conclusiveness.

The trio brings the g and c relationship more prominently to the fore. They are the only major resting points. G is important until measure 36, beat 3 when it skips upward to f and begins ceding its place to c. Although we find f, e, d, c motion in measure 37, g is reached again in measures 38 and 39 whereupon it moves directly to c in measure 40. C moves down to g in measure 42, beat 2& and again in measure 44, beat 2&. C is reached through a skip in measure 46, moves to b, a, and g (m. 46, beats 2 and 3 and m. 47, beat 1). However, it makes one last appearance in the phrase (m. 47, beat 2&) before g is substantially established (m. 48). The motion is not quite so direct as the skip of a fifth into the c of measure 40, but an attempt is made to highlight the c-g relationship without intermediaries. Finally, g moves to c in measure 56. When the minuet returns (da capo), the g appears again without any preparation.

Viewing the piece as a whole, we can say that the trio is more abrupt in its melodic relationships. (Note, however, that this is balanced by a smoother rhythmic flow).

The relevance of large-scale contour analysis to performance might be demonstrated by discussing the first oboe's a in measure 9. Is it possible that the first oboe part is more important melodically than the first violin part? Or is it merely a superposed inner part? Proponents of the former might take a broad view which treats the a as a reiteration of the a in measure 3. A is picked up again in measure 13 and then appears an octave lower as the last eighth note in measure 17, whereupon it resolves to g. Or one might maintain that it does not resolve there but is reiterated again in measure 21. (This would be supported by pointing out that Mozart "should have" used an a-flat in measure 21 to produce exact sequence but chose the important a instead). It appears again in measures 26 and 31. Its appearance in the trio is always associated with immediate resolution to g (except m. 47, beat 2), and no special significance is given to it there.

Of course, it should be noted 1) that the a appears in the violin part of measure 9 and is followed by the b and c in the lower octave, and 2) that the second oboe presents a clear a, b, c progression in measures 9 and 10. It seems sensible to conclude that the first oboe's a is meant to be heard both as part of an immediate a, b, c progression and as an unresolved lingering note. It should be stressed enough so that it is clearly audible but not overly stressed so that the listener longs too much for a later resolution. Indeed, Bruno Walter treats it in just this way on his recording. The a is clearly heard but is not strident, and the violin part is not overshadowed.

We have distinguished 20 points of arrival (see pp. 3-5). The following chart of their melodic contour will be revealing.

Point of Arrival	Measures	Contour
1	1-4	descent followed by ascent; final note lowest of phrase
2	5-6	striking upward leap after level motion
3	7-8	same as above
4	9-10	turning and descent

Point of Arrival	Measures	Contour
5	11-18	ascent with level aspect (repeated half note d')
6	19-20	turning with wide descent in the middle
7	21-22	same as above
8	23-24	striking upward leap
9	25-26	striking upward leap plus downward turn
10	27-28	descent with elements of terraced motion, level motion, and turning motion
11	29-32	descent followed by turning
(Trio)		
12	33-34	(ascent) turning (descent)
13	35-36	same as above
14	37-40	gradual ascent followed by sudden descent (both with turning motion and wide skips)
15	41-42	gradual descent with linking c
16	43-44	same as above
17	45-48	descent followed by turning motion
18	49-50	(ascent) turning (descent)
19	51-52	same as above

Point of Arrival	Measures	Contour
20	53-56	gradual ascent followed by sudden descent (both with turning motion and wide skips)

If the first and last notes of larger sections are considered, the larger view reveals:

Measures	Overall Motion	End Points
1-10	descent	g--c
11-18	level	g--g
19-28	descent	g--c
29-32	descent	g--c
(Trio)		
33-40	ascent	g--c
41-48	descent	c--g
49-56	ascent	g--c

Although it begins and ends on g, section 2 (measures 11-18) can be characterized as ascending because of the upward motion in most measures. Measures 17 and 18 are simply a closing statement and are inserted for balance. Section 4 (measures 29-32) is merely a brief reassertion of the g--c descent of measures 19-28 and can be added to those measures to produce one larger section for analytical purposes. The middle section of the trio (m. 41-48) presents turning motion and descent. It is thus equivalent to the middle section of the minuet (m. 11-18), insofar as it is more complex in its contour than the surrounding areas.

A more general diagram can be constructed:

Measures	Contour
1-10	descent
11-18	complex
19-32	descent

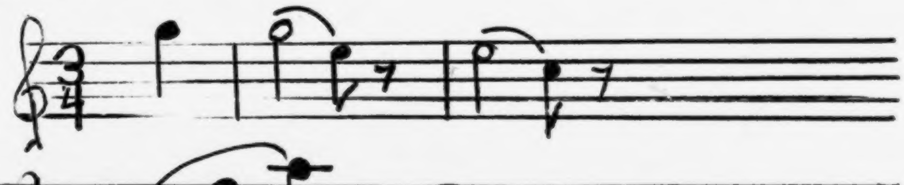
Measures (Trio)	Contour
33-40	ascent
41-48	complex
59-56	ascent

This large view shows that the trio is equivalent to the minuet in its large melodic contour of a-b-a and mirrors the motions as well.

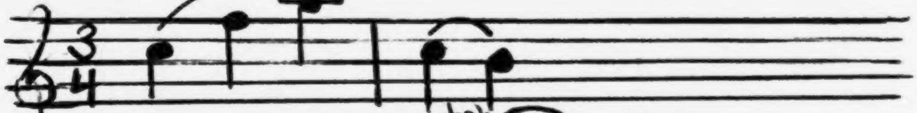
1. Melodic Motives (the combination of melodic contour and rhythmic patterns of motives; phrases and periods formed from melodic motives)

Number of motives: There are six melodic motives in the minuet. The melodic motives of the trio are derived from them. The six are as follows:

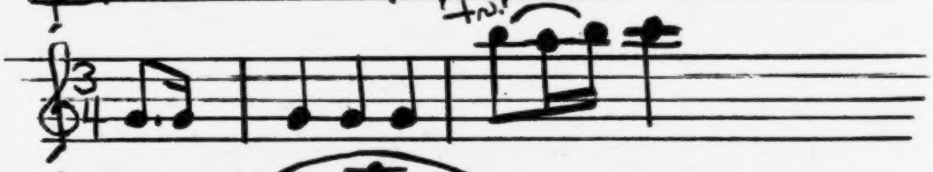
a)



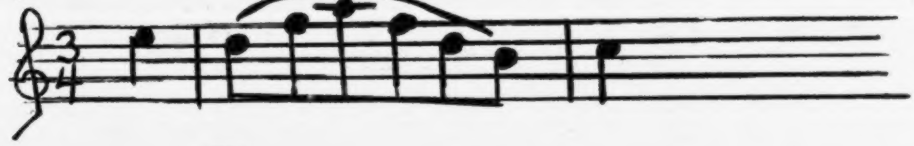
b)



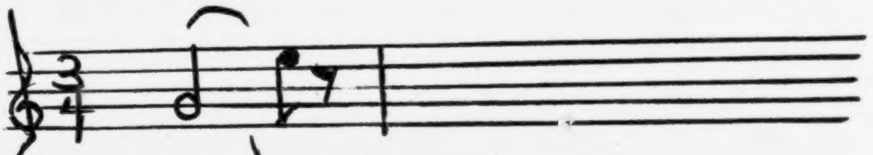
c)



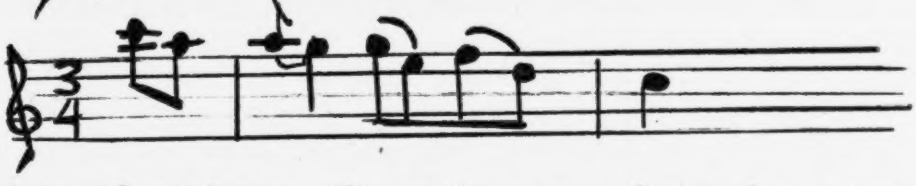
d)



e)



f)

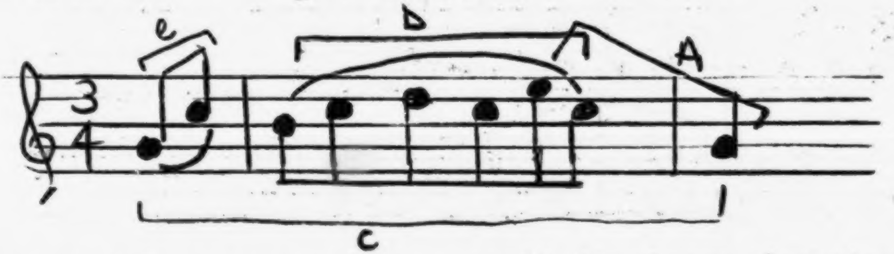


Variety of motives: The motives are obviously not equal in importance. Motives b and f each appear only once. They are sufficiently distinct, however, to be recognized separately. Motive e is related by inversion to motive a; motive f is similar to motive d in its rhythmic structure.

Measures	Motive
1-2	a
3-4	b
5-6	c
7-8	c
9-10	d
11-16	e
17-18	d varied
19-20	c (varied)
21-22	c (varied)
23-24	c
25-26	c (minor variation)
27-28	f
29-30	a
31-32	d

A larger view reveals that we progress from a, b, c, d to e in measures 11-16 and then move backward d, c, f (a substitute for b), a (with d added at the end). Or, m. 11-28 = expansion of m. 1-10; m. 29-32 = contraction.

Relationships between motives: The motives of the trio are derived from those of the minuet. For example,



Ascent (e), descent (a), overall levelness (opening of c), and eighth note motion (d) are all present here. Only the unimportant b and f motives are absent. However, they are both five beat motives, and even that is present in our example.

Continuing through the trio, we find motion similar to d (the three eighth notes beginning in measure 37, beat 3 as an inversion of the last three eighth notes of the d motive). The general levelness of c is preserved in measures 38 and 39. Measures 41-48 present an interesting handling of motives. In addition to ascending motion (e), the turning motion of d (m. 41 and 43) and the gradual, terraced descent of motive f (m. 45-47) are present. The appogiaturas in measures 42 and 44 are reminiscent of motive b.

3. Treatment of Melodic Material (how a composer works with melody to create a composition)

Types of melodic material: The melody is a succession of short motives. We cannot properly speak of a theme, for it implies a longer entity.

Ways of handling melodic material: The melody is the result of juxtaposition of motives, variation of motives (m. 19-22), transformation of motives (inversion, m. 11-16), and combination of motives (trio).

Aspects of melodic movement and arrival (the relationship of the melody to movement and arrival):

Melodic motion is more rapid as the point of arrival approaches. The major points of arrival (m. 4, 10, 18, 22, 27, 32 and m. 36, 40, 48, 52, 56) are all approached from above, despite occasional lower neighbors as the penultimate tone.

C. TEXTURE (the total effect of many lines together; the action of component parts or voices)

1. Types of Texture (No. 2 on previous outlines)

The texture is almost entirely homophonic (melody + accompaniment). The predominant effect is that of a quartet with doubled parts. For example, measure 1 presents the oboes, violins 1 and 2 (𝅗𝅥♩); horns (♩♩𝄾); bassoons, violas, cellos, contrabasses (𝄾♩♩); and trumpets and timpani (♩𝄾𝄾). Although within each group the same pitches are not being sounded (octave doublings, thirds), the effect is one of four rhythmic entities or four separate lines. Measure 9 is an example of a denser texture. There are five main units--violin 1 and closely related violin 2; oboe 1; oboe 2 and closely related horns; bassoons, violas, cellos, contrabasses; and trumpets and timpani. However, unlike measure one, the pitch differences within each of the five parts are greater (only the cellos and bassoons play the same pitches), and the texture is therefore denser. Counting octave doublings, twelve separate parts exist in measure 9.

The trio presents an even clearer example of the basic quartet principle. It opens with the violin and oboe 1 in octaves accompanied by violin 2, viola, and cello (contrabass an octave lower). The bassoon replaces the oboe in measures 41-44. The oboe rejoins in measure 45, and the thickest texture ensues (m. 45-48). A contrapuntal section follows (canon at the octave, one bar apart) with the same simple accompaniment that was associated with the homophonic section.

If the 20 units between points of arrival are taken separately (the smallest units distinguished earlier), we find, in the minuet, that the texture is thickest at the end of the units. Thickening of texture is also used to identify the larger phrase units (see m. 4, 9, 17, 27, and 31 for the major instances of this). Also note measures 6, 8, 20, 22, 24, and 26 for other sudden textural thickening.

The stringed instruments are the most independent in the texture. With the exception of the fanfare figure, the horns and trumpets merely accentuate in the same fashion as the timpani. The bassoons are given the interesting bass line but are treated as a doubling instrument in the minuet. The oboes partake of much of the violin line in the minuet but occasionally accentuate in the fashion of the brass and percussion. The second violin plays in thirds, sixths, and octaves with the first on most occasions. The viola is assigned the least important part in the string group. The bass line presents the roots of most chords and sometimes acts as a polar opposite to the melody. When the violins are doubling and the viola is doubling the bass line, a polarity between outer voices, not unlike that found in the Baroque period, is in evidence (see m. 8-9; 26-27; and especially 45-48, walking bass line).

D. HARMONY

1. Tonal Center

The tonal center is c. It is established at various times by strong dominant-tonic cadences with the root in the outer voices. It ends each of the four major sections of the piece.

2. Stability and Instability

The piece conveys a general feeling of stability. Common chords (I,IV,V in the diatonic scale) appear frequently and in root position. Within this context, the displacement of these chords to a weak beat (beat 2 or 3) becomes an element of instability. The minuet exhibits this phenomenon. In measure 4, an appogiatura delays the feeling of G major until beat 2. In measures 6, 8, 20, 22, 24, and 26, the first beat chord is weak in relation to the second. Even in measures which represent only one harmony, the bass line stresses the weak beats and presents rests on the first beat (see m. 1, 3, 11-16, 29). The trio presents greater stability than the minuet and emphasizes first beats by preceding them with pickups and following them with rests. Accented lower neighbors lend the mild instability that does exist in the trio.

3. Key, Scale, and Mode

The piece is clearly in the key and mode of C major and primarily uses tones which are found in its seven-tone scale.

4. Chords

Most of the chords are part of the diatonic scale, and most are presented in root position. Dominant sevenths may also be found. Secondary dominants represent the furthest digression from the main key. Measure 13, for example, is in a secondary dominant relation to measure 14. In this connection, note the significance of the c# in the melody of measure 30, beat 3. It signifies part of an unexpected circle of fifths progression (secondary dominants). We expect a c as in measure 2, but we are pleasantly surprised by the c# which serves as a leading tone to the following d. In measures 30-32, we thus have the progression E major--A major--d minor--G major--C major. The addition of four bars (m. 29-32), the first two of which begin in the fashion of the opening measures (1-2), would seem to be an ill-advised procedure after the finality of measure 28. Yet Mozart gives us the interesting melodic c#, the circle of fifths through secondary dominants which we had not realized was lurking within, and then, by presenting measures 9 and 10, the even greater finality of the b-natural--c relationship (m. 31, beat 3&--m. 32, beat 1), which measures 27-28 had not presented.

5. Cadences

We noted that points of arrival are determined by all the elements (melodic, rhythmic, textural, as well as harmonic). They range on a spectrum from clear finality to vague and hesitant finality, but they are called points of arrival because one or more of the elements gives a feeling of conclusiveness.

Cadences are, by definition, strong harmonic progressions toward a point of arrival. Ending points of a cadential progression, unless they are entirely overshadowed by other elements, are therefore points of arrival, but obviously all points of arrival are not the termination points of cadences. Harmonic arrivals also range from definite to vague on a spectrum. Somewhere in between we draw a line and distinguish cadences from cadence-like progressions. Those strong progressions that end phrases are called cadences.

If the 20 points of arrival (see pp. 3-5) are examined, one finds that a dominant-tonic progression leads to the point in many cases (m. 9, beat 3--m. 10, beat 1; m. 17, beat 3--m. 18, beat 1). Other points of arrival seem not to be distinguished by any harmonic progression (m. 34 and m. 36).

The cadences in this work are as follows:

Measures	Type
3-4	IV-V
9-10	II_6-II-V_7-I
17-18	VI_6-$V_7$of V-V
22	V_7-I
26, beat 2, 27, 28	IV-V-V_7-I
31-32	II_6-II-V_7-I
(Trio)	
39, beat 3--40	V_7-I
43, beat 3--44	$V_{\substack{6\\5\\3}}$ of V-V
47, beat 2--48	VI_6-$V_7$of V-V
55, beat 3--56	V_7-I

Five of the remaining ten points of arrival which we distinguished present cadence-like progressions (m. 6, 8, 20, 24, 41-42) but do not represent phrase endings. Such internal cadence-like activity is frequently found in the style. The remaining points of arrival present the following: measure 26 (tonic to subdominant to part of a larger progression); measures 33-34 and 49-50 (tonic prolongation); and measures 35-36 and 51-52 (dominant prolongation).

6. Distribution of Tonal Centers; Modulation

There are no modulations in the piece, but two situations almost qualify. In the minuet, a "modulation" to G major through the secondary dominant (D major) is effected in measure 17, beat 3 and 18, beat 1. However, C major is reached again in a tentative way in measure 22 and more firmly in measure 28. The trio also presents a "modulation" to G through the secondary dominant (m. 47, beat 3--m. 48, beat 1), but the return to C follows immediately. The opening section of the trio (m. 33-40) seems to move to G (m. 36, beat 1), but the presence of the f-natural in the melody lends a V_7 feeling rather than a tonic disposition. The preceding c# (m. 35, beat 1) is a weak lower neighbor, and no real attempt is made to establish D major. Rather than distinguish modulations, we may speak of arrivals on particular steps of the diatonic scale.

E. FORM (a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale).

If, in the minuet, measures 5-8, 19-22, and 23-26 are each considered one four-bar phrase instead of two two-bar phrases, a larger pattern emerges--4-4-2-8-4-4-2 with a codetta of 4. The trio becomes 2-2-4 8 2-2-4 without a codetta. Note that the groups of 4 come at the beginning in the minuet (④-4-2) and at the end in the trio (2-2-④). The second group of 4 in the minuet (4-④-2) is, we recall, clearly divisible into 2-2. It is the presence of the extra two measures on the two occasions, plus the four-bar codetta that accounts for the eight bar advantage of the minuet.

We distinguished twelve phrases (see p. 7). If these are grouped on a higher level, we observe the following:

Measures	Symbol	Number of Measures	
1-10	a	10 (4+6)	32 measures
11-18	b	8	
19-28	a'	10 (4+6)	
29-32	codetta (based on a)	4	

Measures	Symbol	Number of Measures	
(Trio)			
33-40	c	8 (4+4)	24 measures
41-48	d	8 (4+4)	
49-56	c'	8 (4+4)	

Note that measures 19-22 are substituted for measures 1-4 on the return of section a. Indeed the return of section a is not recognizable until the appearance of the fanfare motive (m. 22, beat 3). Disregarding the codetta to the minuet, we may speak of six periods as well as six sections in the piece.

The form is a standard minuet and trio (a :‖ ba :‖ c :‖ dc :‖ Da Capo). The trio is more symmetrical than the minuet and more tightly organized. The piece carefully sets up tensions on all levels between balance and direction and is, in this way, typical of the Viennese classical masters.

D-20

W. A. Mozart, Symphonie 36, C Major, Linz Symphony,
K. 425, Wien: Wiener Philharmonischer Verlag, Score
No. Philharmonia 49, pp. 38-41

EXEMPLAR ANALYSIS: THIRD MOVEMENT, KLEINE KAMMERMUSIK,

OP. 24, NO. 2 (1922) by Paul Hindemith

PART I: PRIMARY CONCEPTS

A. QUALITIES OF SOUND

1. Level of Sound (pitch; high and low)

Although the piece contains notes from B' (bassoon, m. 48-49) to c'' (flute, m. 51-54; oboe, m. 65), the usual level of sound is low. Even the flute is employed in its lowest register rather frequently (m. 18-49). The oboe plays above the flute in most instances. The clarinet is used primarily as an accompanying instrument and plays in thirds with the flute or remains in its chalumeau range. The horn part lies in a low tessitura, and its part was placed frequently in the bass clef when the score was transposed to concert key. The bassoon part spans the range of the instrument, covering almost two octaves in measures 42-49. The level of sound in the piece is particularly low at cadences.

2. Amount of Sound (scoring; the number of instruments and voices)

The piece is scored for a woodwind quintet (flute, oboe, clarinet, French horn, and bassoon). The piccolo is used as a substitute for flute in another movement. Grosse Flöte refers to the regular flute in C. Fagott refers to the bassoon. All five instruments are rarely playing at the same time. The first appearance of all members of the group is measure 17, where the French horn is used to reinforce the cadential movement. Measures 42-49 present the entire group with the oboe and bassoon in octaves paired against the remaining three instruments. In measure 62 the French horn is again added for cadential reinforcement, and measures 63-66 present the entire group. Only in the last measure of the piece are they all heard again. Except for the entries at cadence endings, the addition of a new instrument is clearly audible. Instruments are omitted from the texture and saved for their entries.

3. Color of Sound (tone color; timbre)

The characteristic sound of the piece is a full mellowness. The low flute, middle or low clarinet, and low horn provide this sound. In the middle section of the work (m. 30-54), these three instruments are combined so that they are almost indistinguishable from one another. Their parts cross, and they act as a foil for the double reeds. The same color of sound is in evidence in measures 63-68, where the oboe and bassoon present the important counterpoint against a low flute-low clarinet-low horn combination. The parallelism of the parts produces layers of sound which rise and fall, for example, measure 7 in which the flute and clarinet color combination is contrasted to the descending oboe-bassoon combination. Openness of sound is achieved by presenting triads (m. 29) or widely-spaced octaves (m. 18, flute-horn bassoon and oboe-clarinet). The harmony provides acoustic and psychological richness.

4. Strength of Sound (dynamics)

A wide range of dynamics (from ppp to f) is used. The work may be divided into sections of piano, sections of mezzo-forte, and sections of forte. Such sections tend to remain at their designated levels. Crescendos and diminuendos occur primarily at cadence points. Crescendos lead to the point of highest tension; diminuendos follow the appogiatura (tension point) and continue to the end of the phrase (m. 7-8; 19-20; 24-25; 61-62; 64-66; 67-70). When the mezzo-fortes and fortes appear after the diminuendos, the effect is one of sudden change. Instruments are occasionally marked at different dynamic levels in order to emphasize a particular part (m. 67).

B. QUALITIES OF MOVEMENT

1. Pace of Movement (tempo)

The opening indication, ruhig und einfach, means tranquil and simple. The eighth note (achtel) moves at 100 on the metronome. A later indication, im gleichen ruhigen Zeitmass (nicht scherzando), may be translated as "in the same tranquil tempo (not scherzando). The piece may be counted with the quarter note at 50 on the metronome without destroying the tranquil effect. The pace is very steady with ritards in measures 28, 54, 84 and a broadening (breiter) in measure 83.

2. Regularity of Movement (whether the pace remains the same or changes)

As noted above, the pace of movement is interrupted only twice. This does not prevent slight broadening at the end of phrases (m. 25, bassoon may tenuto g and g-flat; m. 87-88, termination of the piece).

3. Articulation of Movement (whether movement is continuous or separated)

Some points of arrival are separated from the immediately subsequent event by rests (m. 4; m. 8). More frequently, however, a rhythm will continue through cadence points and bind consecutive phrases together (m. 14, 17, 25). The long ostinato of the middle section (m. 30-49) and of measures 72-83 acts as a binding force. The presence of the ostinato permits relative finality in melodic or harmonic progress (m. 41, 49), because it prevents the piece from ending. When rests follow points of arrival, the cadential harmony is more tentative. Were this not the case, the piece would appear to be concluded. Movement finally stops when b minor is reached in the final measure, and b is sounded in the outer parts.

4. Intensity of Movement (whether the manner of movement is gentle or vigorous)

Generally speaking, the motion is relaxed. Successive phrases ordinarily use the same note values (m. 1-8; 55-71). The succession of three eighth notes (m. 3) is a typical motion in the work. Eighth note and longer note values predominate in both the melodic lines and the accompanying parts. Tension is created by the appearance of sixteenth notes (m. 9ff) and thirty-second notes (m. 2) on the beat. A sixteenth note triplet characterizes the ostinato in the middle section of the piece, but it appears only once per measure and has less tension-producing effect than the rapid notes on the beat. The probable point of highest tension in the piece (m. 50-54) presents a succession of thirty-second notes on the first beats of measures in combination with the highest note in the piece (c'' in the flute). Within a general context of steadiness, syncopation also becomes an element of tension (m. 10, 12, 13; m. 33 in the oboe). The melodic triplet and dotted eighth-sixteenth rhythms appear almost exclusively in the melody of the middle section, where they are of moderate urgency. A succession of three sixteenth notes at the end of a measure is an occasional tension-producing device (m. 14).

C. POINTS OF ARRIVAL

1. Clarity of Arrival (whether points of arrival are clear or obscure)

Although the movement of the piece is constantly continued by a rhythmic motive or a harmonic device, clear points of arrival are reached frequently. The most final is, of course, the last where no attempt is made to continue a rhythm or present a harmony in need of resolution. Few attempts are made to disguise points of arrival entirely. Measures 73 through 82 present a series of deceptions (m. 76, 78, 80), but they are atypical. Sixteen points of arrival may be distinguished in this piece.

Number	Measure	Reasons
1	4, beat 2	descent in melody; emphasis of arrival by entry of horn and bassoon; rests follow
2	8, beat 2	descent in melody; emphasis of arrival by entry of horn; rests follow
3	14, beat 1	sudden descent in melody after reaching g' in measure 13; bassoon arrival on long note after rhythmic sequence; clarinet continues
4	18, beat 1	end of melodic figures in flute; return of opening melodic idea in oboe; preceding crescendo; reinforcement by horn entry in measure 17; skips to octave g's in horn and bassoon
5	21, beat 2	descent in all parts; appogiatura resolution in oboe; diminuendo; rests follow

Number	Measure	Reasons
6	25, beat 1	long tones in flute and clarinet; diminuendo; bassoon continues (its g-flat, beat 2& leads to the next point of arrival)
7	29, beat 2	oboe arrival on long tone; Gb major triad; fermata over barline indicates grand pause; end of section
8	40, beat 2	oboe arrival on long tone; b is root of the harmony of the ostinato; ostinato continues
9	48, beat 1	oboe and bassoon arrival on b; similar to the above arrival
10	55, beat 1	end of cadenza; silence follows immediately; original melodic material then returns
11	58, beat 2	descent in melody; emphasis of arrival by entry of horn and bassoon; rests follow
12	62, beat 2	descent in melody; emphasis of arrival by entry of horn; rests follow
13	66, beat 2	oboe arrival on long tone; G major triad
14	70, beat 1	arrival on long tones; implied G minor harmony; rests follow
15	85, beat 1	end of cadenza; brief silence follows; original melodic material then returns
16	88, beat 1+ (on the oboe b-natural)	arrival on long tones; B minor reached; end of piece

2. Finality of Arrival (the degree to which action is completed)

Finality occurs in a hierarchy of degree of conclusiveness.

a) The most final arrival is the last. A goal [illegible] of the piece appears to have been reached. The root, b, appears in the outer voices.

b) The arrival in measure 29 is almost as final, for it ends a section. However, the cessation of motion occurs on the second beat, and the harmony is Gb major.

c) The arrivals on b in measures 40 and 48 are quite final-sounding, but the ostinato continues.

d) The termination-points of cadenzas (m. 54 and 84) lack melodic finality.

e) The arrivals followed by rests (m. 4, 8, 21, 58, 62, 70) are clearly discernible, but the arrival points present harmonies which demand resolution. The arrival points are also on the second beat in each instance and are brief in duration.

f) Measure 66 presents a clear arrival in G major, but this does not occur until the second beat.

g) Measures 17 and 18 represent an elision whereby the first beat of measure 18 serves as both the end of the previous phrase and the beginning of a new one.

h) The arrivals in measures 14 and 25 are perhaps the least final of all, for the rhythm continues in both cases.

Other situations in the piece might qualify as points of arrival, but seem to lack the sufficient degree of conclusiveness. Measure 34, beat 3 represents an arrival on b in the oboe melody. This is, however, a weak beat and pushes on to the g in the following measure. The same event occurs in measure 44, beat 3. The presence of the low g in the bassoon on the next beat reinforces the interpretation that the b is not a point of arrival in either instance. Measure 76, beat 1 begins a series of deceptions and "almost" points of arrival. Measures 78, beat 1; 80, beat 1; 81, beat 1; and 82, beat 1 would qualify, but they appear, in retrospect, to be parts of a sequence each time.

3. Emphasis of Arrival (the degree of power with which arrival is projected)

Arrival points are emphasized in a variety of ways. Melodic descent, particularly that of a minor second, is involved in most of them. Those which are approached from below generally involve a minor second also. A long note value characterizes many of the arrival points, and the penultimate rhythms are frequently eighth notes. Arrival points are frequently the termination of diminuendos and are preceded by crescendos. Arrivals are sometimes characterized by a combination of the above methods of emphasis. The entry of instruments at cadence points emphasizes several of the arrivals. Relatively stable chords characterize others.

D. INTERACTION OF MOVEMENT AND ARRIVAL (the creation of phases of musical movement)

1. Length of Phases of Movement

The normal length of phases of movement is four bars. This is extended in several instances. Measures 9-14 utilize imitation and sequence for this purpose. Measures 38 and 39 represent an example of internal repetition for the purpose of extension. The series of deceptions from measures 76-82 occur as the result of sequential treatment of the opening of the first melodic motive in the piece.

2. Approach to the Point of Arrival

Descent in pitch, thickening of texture, increase in dynamics, stepwise motion, and evenness of rhythm characterize the beats immediately preceding the points of arrival.

PART II: SECONDARY CONCEPTS

A. RHYTHM

1. Beat

The beat is steady with the exception of the ritenuto sections. It is easily felt because of the absence of simultaneous syncopation in all of the parts. At least one instrument changes pitch on each beat.

2. Tempo

The tempo is steady, relaxed, and moderate. The middle section is marked at the same tempo as the surrounding sections.

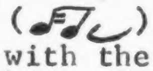
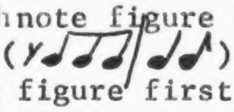
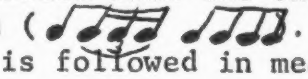
3. Meter

The opening and closing portions of the piece are in duple ($\frac{2}{4}$) meter. The middle section (m. 30 through 50) is in triple meter, although the meter change is not marked in the score.

4. Note Values

Moderate values are used in every phrase. The appearance of sixteenth note triplets, thirty-second notes, and eighth note triplets follows a scheme. Thirty-second notes are used on the beat; sixteenth note triplets are associated with the ostinato of the middle and closing sections; eighth note triplets are part of the oboe melody in the middle section. In such a context, sixteenth notes have a feeling of urgency. They are used to disguise points of arrival and are part of the series of deceptions beginning in measure 76.

5. Rhythmic Motives (patterns)

Three important patterns may be distinguished: a) the short-long figure (), b) the even eighth note figure usually used in conjunction with the short-long figure (), and c) the ostinato rhythm (. The short-long figure first appears in measure 2 and is followed in measures 3 and 4 by figure b. Figure a appears alone in measures 51-53, and it is the main figure used in the sequences of measures 74-82. It appears in measures 86 and 88 by itself. Figure b always appears with figure a (immediately following). The three sixteenths in measure 14 (clarinet) and again in measures 77 and 79 are derived from figure b by diminution. Figure c permeates the middle section and is found again beginning in measure 72. Triple meter, eighth-note triplets, and sixteenth-note triplets all occur only in the middle section. This triplet diminution defines the middle section clearly (along with ostinato and color.) The figure beginning in measure 9 is derived from figure a with its short-long characteristic. A case may be made for relating the two sixteenths, quarter, and eighth in measure 10 to figure b rather than to figure a. The figure ♩♫|♩. ♪ which first appears in measures 22 and 23 is new material and of only slightly less importance than the three major figures. In its relative evenness of note values, it is related to figure b. The rhythm beginning in measure 32 and continuing through measure 34 is derived from the opening four measures. It contains transformations of both figures a and b. The former is lengthened to ♪♩ ; the latter becomes a triplet (♪♪♪) and two quarters. The rhythmic figures of the accompaniment and contrapuntal parts are closely related to the main figures of the piece. The bassoon line in measures 22-24, for example, has the quick notes of figure a and the evenness (quarter and two eighths) of figure b. Frequent harmonic changes coinciding with the **beat** may justify considering two quarter notes as a basic figure in this piece.

6. Larger Rhythmic Groups (and Phrases)

Figures a and b characterize measures 1-29 and 55-88. The ostinato rhythm is the major feature of measures 30-54. However, the melodic material of the middle section (m. 30-54) is derived from figures a and b (see above). The ostinato rhythm is present in the last section (m. 72-83). It makes its appearance as a mock entry in the French horn. The section that we expect (m. 30-54) does not materialize. Measures 72-83 represent a summation of the rhythmic material. All of the important material is present. An overview of the piece shows that we first hear figures a and b in their normal state. They are then varied and modified. The middle section (m. 30-54) presents them in varied form against an ostinato. The final section presents them in diminution and in sequence against the same ostinato. The entire piece consists in the presentation of this limited body of rhythmic material in various settings and guises.

Sixteen phrases may be distinguished in this piece:

Phrase	Measures	Number of Measures
1	1-4	4
2	5-8	4
3	9-14	6
4	15-17	3
5	18-21	4

Phrase	Measures	Number of Measures
6	22-25	4
7	26-29	4
introduction	30-31	2
8	32-41	12
9	42-49	8
10	50-54	5 (codetta to middle section)
11	55-58	4
12	59-62	4
13	63-66	4
14	67-71	5 (including one beat rest)
15	72-84	13
16	85-88	4

The opening section begins and ends with two four-measure phrases (m. 1-8 and 22-29). The entire section contains 29 measures. The middle section is twenty-five measures long, if its two-bar introduction is excluded. Its deceptions at expected points of arrival produce long phrases, although they are multiples of 4. The final section (m. 55-88) is thirty-four measures long. No symmetry among the sections is discernible. All vary in length and in internal construction despite similarity of melodic and rhythmic material.

We may say that the piece presents material, muddles it with the ostinato section, and then separates the two into distinct entities.

B. MELODY

1. Melodic Contour (melodic movement)

Contour patterns: Three major types of movement occur: 1) conjunct (m. 9-12) and much of the contrapuntal and accompanimental material, 2) ascending thirds and fourths (m. 2, 6, 33, 45) and descending thirds (m. 3, 34, 35, 37) and fourths (m. 38), and 3) disjunct m. 16, 17, 26, 28) in addition to thirds and fourths. The most important of the three is the second. The piece begins by presenting many ascending and descending minor thirds and finally arrives, by the end of the piece, at the expanded interval of a perfect fourth. The perfect fourth appears to triumph over the narrow and more confining thirds. The conjunct motion is primarily associated with measures 9-17, and the disjunct motion with the melody first presented in measures 22-25. The ostinato figure has elements of all three major contour patterns (major thirds, conjunct motion, and wide skips). Neither ascent nor descent continues for extensive periods of time. Rather, an attempt is made to compensate for motion in one direction by subsequent motion in the other. Large ascending skips, for example, are followed by descending motion (m. 22; 24-25).

Changes in direction: In addition to the small-scale attempts to balance melodic lines, there are attempts to balance on a larger scale. For example, measures 5-8 (clarinet) are higher in tessitura than measures 1-4 (flute). A gradual ascent has taken place. This is followed by measure 9 which begins on a lower plane and gradually rises to emphasize g' (m. 15-17). Measures 18-21 represent a return to a lower level, and measures 22-25 present the lowest pitches thus far in the melodic line. They are followed by a section (m. 26-29) which presents the widest, most expressive interval skips of the first 29 measures. Their appearance after the lower pitches of measures 22-25, rather than after measures 5-8 where they might have logically occurred, renders them all the more expressive and poignant.

Musical intervals: The most important interval in the piece is the minor third. It opens the piece, plays a significant role in the middle section, and is greatly in evidence in the fragmentary sequences of the last section. There is obvious play between important harmonic intervals and important melodic ones, for example, m. 1-4, where the melody utilizes minor thirds, the harmony, major thirds. Major and minor seconds are used for contrast in measures 9-17, whereupon the minor third returns (m. 18-21). This is followed by emphasis on the perfect fifth (m. 22-29). The middle section presents minor thirds, ascending and descending but also emphasizes the major third (m. 35) and the descending perfect fourth (m. 38-39). The final major section of the piece utilizes the perfect fifth for contrast to the minor third (m. 63-70) as well as the minor second (m. 77 and 79, the last three sixteenths in each measure). A perfect fourth triumphs at the end. In a sense, harmony in the piece forces the metamorphosis (opening, expansion) of the melodic third to the melodic fourth, which occurs as early as measure 6.

Melodic apex: The succession of c'' in the flute (m. 50-54) represents the melodic climax of the piece, although c'' appears elsewhere (oboe, m. 65). The urgency of the thirty-second note rhythm emphasizes the climactic points. Within phrases, the highest notes are always intermediary--an aspect of the attempt to avoid extremes by balance.

Large-scale contour: The two strongest notes are b and g (major third). 1) The piece begins and ends on b. It moves to c (m. 50-54) but returns to b in the last measure. 2) The piece moves gradually upward from d (m. 2), through e (m. 6, clarinet), f (m. 11), f-# (m. 13) to g (m. 13 and, in lower octave, m. 14). Interplay between f# and g continues in measures 15-17. This interplay is picked up again in the middle section (m. 32, 33, 35, 36, 42, 43, 45, 46). It is resolved in measures 65-66 where f# moves to g (oboe). This is reiterated in measures 69-70 in the flute. The g appears prominently in the sequential section (m. 74, 79). However, since f# is a member of the final triad, it reasserts itself, appearing in measures 83 and 86-88. 3) Various other pitches can be traced throughout the piece. The importance of measures 64-66 becomes apparent when this is done. E-flat, for example, first appears in measure 8 (clarinet). It is picked up again in measures 15, 22, 26, 37, 38 and 39 as d#, 47, and 54. It appears again as d# in measure 64, whence it resolves upward in a progression toward g. E, f, and f# likewise resolve in these measures.

The piece begins and ends on the melodic tone b. B is not strongly felt as the melodic tonal center. Nevertheless, the motion of the piece can be viewed as tending toward b as the ultimate point of arrival. If the final tones at important points of arrival are considered, the following emerges:

Measures	Final Melodic Tone
1-4	e
5-8	f#
9-14	g
15-18, beat 1	g
18-21	e
22-25	b-flat
26-29	g-flat (f#)

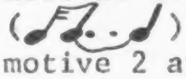
Measures	Final Melodic Tone
30-41	b
42-49	b
50-54	c (resolves to b, m. 55)
55-58	e
59-62	f#
63-66	g
67-70	g
72-82	d-flat (c#)--clarinet
83-84	f (also strong f#)
85-88	b

Section 1 (m. 1-29) appears to be on its way to b (major or minor) by moving from e upward through a pentachord. However, the progression is aborted when e is recaptured in measure 21. B-flat is emphasized instead (m. 25), and the section ends on g-flat.

Section 2 (m. 30-54) emphasizes b. Section 3 (m. 55-88) again presents the partial progression from e upward through a pentachord. However, interruption occurs here not by a recapturing of e but by the presentation of d-flat (m. 82). There follows an important f# in measure 84, and, to create ambiguity, a f in the same measure. B is almost exactly halfway between the low f and the high f#, and they seem to have surrounded b from both sides. The f moves to d# rather than e as one would expect; the f# serves as the dominant of b in the last measure. Although the music is not goal-oriented, and b does not seem inevitable, we can see in retrospect that we have been presented with 1) motion from e upward toward it, 2) motion downward from c (m. 55), and 3) a dominant motion from f#. The strongest notes in the piece are 1) b and 2) g (g-b = major third). Also important are g-flat and b-flat (major third); (b-flat) and d-flat (c#) (minor third).

2. Melodic Motives (the combination of melodic contour and rhythmic patterns of motives; phrases and periods formed from melodic motives)

Number of motives: There are three important patterns: 1) m. 1-2 (flute), minor third skip upward; 2) m. 3-4 (flute), eighth note motion, and 3) m. 26-27 (oboe), expressive skips, quarter, two eighths, dotted quarter, eighth.

Variety of motives: The relatively limited vocabulary of melodic ideas is used in ingenious ways. The second half of motive 1 () is used sequentially (m. 79-82). The even eighth notes of motive 2 are diminished to give the sixteenths of measures 9-17 and the three sixteenths of measure 14 (clarinet). Measures 77 (flute) and 79 (clarinet) also present this diminution. The phrase based on motive 3 (oboe melody) appears again in measures 63-66 and measures 67-70, where it occupies a crucial position in the confluence of tones. The Phrygian melody of measures 32-49 represents an expansion and a transformation of measures 1-4 (motives 1 and 2).

Relationships between motives: Melodic material is closely related to the three motives by expansion or diminution. Contrapuntal parts such as the bassoon part in measures 22-25 use the same rhythmic note values as the motivic material. The melodic contour is also similar; for example, the upward skip from d-flat to g (m. 25, bassoon) is reminiscent of the upward fifth in measure 22, oboe.

3. Treatment of melodic material (how a composer works with melody to create a composition)

Types of melodic material: Melodic material includes presentation of motives (m. 79-82), four-bar phrases (m. 26-29), and phrases with extensions (m. 32 or 35-41).

Ways of handling melodic material: The melody is the result of the presentation of motives and their expansion.

Aspects of melodic movement and arrival (the relationship of melody to movement and arrival):

Melodic-rhythmic activity becomes slower penultimate to points of arrival. However, points of arrival do not last long, and some are obscured by continuing motion in a part or parts (m. 14, clarinet; m. 29, flute, clarinet).

C. TEXTURE (the total effect of many lines together; the action of component parts or voices)

1. Types of texture (No. 2 on previous outlines)

Homophonic texture is characteristic of the piece. It may be of the chorale variety (m. 1-8) or of the melody plus accompaniment type (m. 32-50, in which the accompaniment is a melodic-rhythmic ostinato). Except for several brief cadenzas (monophony, m. 53-54; m. 84), contrast is achieved by polyphony of varying aspects.

Measures 9-17 present imitation, at first canonic, then freer, using contrary motion. Measures 22-25 present a countermelody moving in contrary motion and divided between clarinet and bassoon. Measures 26-29 continue this practice, the melody in the oboe, countermelody in the bassoon and then the other three instruments. Measure 26 also presents parallel motion in the upper four parts, a kind of texture which contrasts with the prevailing contrary motion of surrounding measures. Indeed, such parallel motion often begins phrases (for example, m. 1-2; m. 5-6; m. 9-12).

D. HARMONY

1. Tonal Center

The music is not goal-oriented and might end satisfactorily on a chord other than b minor. Although there are important arrivals in B major (m. 40; m. 48), a dominant-tonic progression (F#-B) is not emphasized. There is one cadence on g-flat (enharmonic of f#) in measure 29. G is also emphasized (m. 66), so that the third relationship, (g-b) again occurs. The cadence and structure of this piece are defined by the third relationship rather than the classical fifth relationship.

2. Stability and Instability

The most stable points in the piece are the triadic chords (m. 29). Mild instability is achieved by adding a dissonance to an otherwise simple triad or by the introduction of contrapuntal activity. An example of the former is found in measure 19, where the bassoon moves to an f#, rendering the G major/minor harmony unstable. Measures 22-25 present counterpoint in which it is also possible to speak of chords and false resolutions. We have two planes of movement (flute/bassoon; then flute/clarinet). The long tones (clarinet, m. 22-23; bassoon, m. 24) accompany the upper plane in thirds. Instability is resolved by arrival at an open octave (m. 25).

The bottoms of chords are left out, leaving mixed--hence ambiguous--forms. Functional dominant-tonic relationships are rare. They do exist (m. 28-29 and the concluding measure of the piece), but they are normally so obscured by passing tones that they are hardly felt. What are we to do with a vertical arrangement as found in measure 17? Do we have 1) C, Eb/E, G with dissonant Ab and passing F#, 2) D, F#, Ab, C, with passing E's and G's, 3) F#, Ab, C, Eb/E, with dissonant D? Any of the above could resolve to G in traditional harmony. It seems best to say that we have a dominant relationship (D-G) between measures 17 and 18, ambiguities resulting from mixing various dominant chords, and G and C passing tones as part of a flute ostinato.

In addition to the difficulty of distinguishing passing tones and the problems caused by extensive chromaticism, we find unresolved dissonances, as in measure 21. In this measure, we have a C major chord, (C root, but no G) implied, emphasized by a c in two parts and a suspension resolving to e in the oboe. The f# and a in the clarinet and horn do not force us to distinguish a seventh chord on f# or an a minor triad but rather serve as unresolved dissonances in a C major environment. *F#*, *a*, and *c* also involve third relationships,

Note that dissonances are relatively mild and devoid of clashing seconds.

3. Key, Scale, and Mode

The chromatic scale is the source of pitches. There is no key signature, for the music is not in any key. The chromaticism is restrained, and the appearance of triads and important arrivals from a dominant preserves a diatonic aspect. In addition, modality also has its place. The melodic line in measures 32-49 is in the Phrygian mode transposed up a fifth (EFGABCDE--BCDEF#GAB). Basically, however, the music depends on harmony for most of its effect. A strong tie, based on the third, exists between harmony, form, and melody.

4. Chords

As pointed out earlier (see *Stability and Instability*), it is difficult to determine which notes are most important in any given vertical sonority. Chords exist without an important member and with the addition of unresolved dissonances, lending an uncertainty. For example, measure 4 presents an incomplete C major triad and adds an *a* and an *f#*. A suspension further diminishes the power of *a* minor. A similar problem exists in measure 8, where an unprepared *d* serves as the root of a D major chord which is weakened by suspensions in all of the other parts. The presence of *c* in the oboe is a dissonance, like the *f#* in measure 4, and not the seventh of a seventh chord.

The practice of incompleteness in chordal formation is extended to the optimal point, as in measure 14 where the *g* in the flute at the end of the measure appears not as a dissonance in the previous B major harmony, but as implying a chord built on *g* with no other members present (unless the sixteenth *d* in the clarinet is considered).

Simple triads (m. 29) and open octaves (m. 25) serve as stable resting points.

5. Cadences

If the sixteen points of arrival (see pp. 26-27) are surveyed as harmonic arrivals, the following resting points emerge. Note that arrivals are often determined primarily by rhythmic, melodic, and textural features. The strongest harmonic arrivals are those which include full triads unobscured by dissonances.

Number	Measures	Chord
1	4, beat 2	a minor with dissonance
2	8, beat 2	D major with dissonance

Number	Measures	Chord
3	14, beat 1	B major
4	18, beat 1	G major
5	21, beat 2	a minor with dissonance
6	25, beat 1	Bb open octave (Gb major implied on beat 2&)
7	29, beat 2	Gb major (approached from Db, dominant)
8	40, beat 2	B major
9	48, beat 1	B major
10	55, beat 1	melodic cadence
11	58, beat 2	a minor with dissonance
12	62, beat 2	D major with dissonance
13	66, beat 2	G major
14	70, beat 1	g minor (approached by D major, dominant)
15	85, beat 1	melodic cadence
16	88, beat 1&	b minor

6. Distribution of Tonal Centers: Modulation

The creation of a feeling of tonal center is avoided. Various chords are arrived at, but there is no certainty as to what will follow. That is to say, the music is non-goal-oriented. The music is conceived melodically, and arrivals are often determined by broadening of note values where two or more melodic lines come together. This is similar to medieval practice.

In such a context, it is difficult to speak of modulation. Modulation implies moving from a tonal area to another tonal area. Here, however, we merely depart from certain chords and arrive at others. The middle section (m. 30-49) presents B major in the ostinato, but the melody is Phrygian, and we cannot say that we are in a given key. This Phrygian section is not the result of a previous movement toward it, nor does it lead to anything else. It merely exists as an entity. We may speak then of a succession of entities in this piece but not of modulation.

E. FORM (a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale)

Measures 1-4 present the major melodic idea of the piece in the flute. The second important idea is presented in measures 22-25 (flute) and, in fuller aspect, in measures 26-29 (oboe).

The piece falls into three large sections, the outermost having these two ideas. The middle section is based on the first important melodic idea.

Measures	Symbol	
1-8	a	A
9-17	contrapuntal interlude	
18-21	a	
22-29	b	
30-49	c,c	B
50-54	codetta	

Measures	Symbol	
55-62	a	
63-71	b	A
72-84	a (accompanied by ostinato of c)	
85-88	a	

The prominent use of thirds, both harmonically and melodically, the rhythmic triplets and 3/4 meter, occasional three-part textures, plus the presence of three large formal sections imply that the number three has special significance in this piece. Other pieces as well as writings by Hindemith confirm his interest in numerology.

FROM:
Paul Hindemith, *Kleine Kammermusik* (für fünf Bläser), Op. 24, No. 2 (1922), Mainz: B Schott's Söhne, Edition Schott 3437, pp. 16-21.

III

EXEMPLAR ANALYSIS: PRELUDE, OP. 28, NO. 20

BY FREDERIC CHOPIN

PART I: PRIMARY CONCEPTS

A. QUALITIES OF SOUND.

1. Level of Sound (pitch; high and low).

Although the piece contains notes from C'' to e-flat' (five octaves and a minor third), the usual level of sound is low. The highest tones of the piece in the soprano line of measure 5 (and 9) are octave doublings, occurring when the main melody is in an inner part.

The right and left hand parts are often far apart and never cross. This creates a feeling of two planes of sound with space in-between. The widest space between the two parts is found in measures 1-4.

2. Amount of Sound (scoring; the number of instruments and voices).

The piece is for a single instrument. Viewed contrapuntally, the work has five or six "parts," depending upon the number of notes in each chord. The amount of sound is extended by the sustaining pedal which is held and released on every beat except for the final fermata which uses the pedal of the previous chord. Arthur Hedley remarks (Chopin, New York: Collier Books, 1962, reprint of 1947 work, p. 138) that:

> Even in those cases where we can be quite sure that the pedal marks are authentic* the problem of correct pedalling is not solved for the modern interpreter of Chopin. The pianos of his time had far less sustaining power than ours: consequently Chopin could, without prejudice to clarity, hold down the pedal in longish passages which, if played thus on a modern instrument, would be hopelessly blurred.

Although there are no "longish passages" in this piece, it should be noted that the sound achieved on modern recordings is probably fuller than Chopin achieved. The genuine amount of sound can only be discovered by performance upon a Chopin-period piano in a room similar to those of the salons in which he played.

3. Color of Sound (tone color; timbre).

The ideal timbre is a nineteenth-century piano. According to Hedley (p. 143), Chopin "generally used Pleyel pianos, preferring their light touch and silvery tone." The timbre of the piece may be described as heavy, rich, dark, and full.

---

*At this point, Hedley inserts footnote 3 which reads "No edition of his works so far published gives all the original pedallings." The Paderewski edition post-dates his remarks by two years and is probably correct.

4. Strength of Sound (dynamics).

Measures 1 and 2 are double forte. Measures 5-8 are piano. Measures 9-11, beat 2 are double piano. In addition to these terrace dynamics, there is a crescendo from the double forte to a higher level, beginning in measure 3 and continuing to the third beat of measure 4. There is also a crescendo from double piano to a higher level, beginning on the third beat of measure 11 and continuing to the last note.

B. QUALITIES OF MOVEMENT.

1. Pace of Movement (tempo).

The normal tempo is largo (broad and very slow). The a tempo of measure 9 signifies a return to this tempo.

2. Regularity of Movement (whether the pace remains the same or changes).

Deviations from the normal pace of movement occur twice. A ritenuto (slowing down) begins in measure 7, beat 4 and continues through beat 4 of measure 8. A ritenuto also occurs from beat 3 of measure 11 to the fermata.

3. Articulation of Movement (whether movement is continuous or separated).

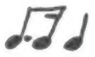
The piece moves in continuous flow. There are no rests.

4. Intensity of Movement (whether the manner of movement is gentle or vigorous).

The movement is forceful in measures 1-4. It is more relaxed and gentle in measures 5-11, beat 3, but it gradually becomes forceful beginning on the third beat of measure 11. The manner of movement is determined primarily by the strength of sound (dynamics). Depth of pitch contributes to the forcefulness, and relative height of pitch contributes to the gentle quality of the middle measures.

C. POINTS OF ARRIVAL.

1. Clarity of Arrival (whether points of arrival are clear or obscure).

The persistent appearance of the rhythm  on beats 3 and 4 is a major factor contributing to the clear feeling of arrival at the end of each measure. Most measures present a V-I relationship on beats 3 and 4 which enhances this feeling. The harmonic relationships of beats 3 and 4 are shown in the following chart (measures 1-8 only):

Measure	Penultimate Chord	Ultimate Chord
1	V_7	I
2	III_7 Ab (V_7)	VI Ab (I)
3	IV	I
4	V_7 of V G (V_7)	V G (I)
5	V_7 of V (major triad, g implied)	V_6(minor triad)
6	V	$V_{4\atop 2}$
7	V_6	I
8	V_7	I

2. Finality of Arrival (the degree to which action is completed)

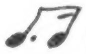
The most conclusive sound in the piece is the final fermata. It is the only occurrence of the tonic triad with the root in both outer voices. After the general descent of phrases 2 and 3, the final chord appears in a relatively high range. This has the psychological effect of asserting optimism or at least questioning and rendering ambiguous the descent and despair of phrases 2 and 3.

There are three other major resting places in the piece, namely the last beat of each of the four-measure phrases. However, measure 4, beat 4 arrives on the dominant. It is therefore not so final as tonic arrivals, despite the presence of the root in both outer voices. Measures 8, beat 4 and its equivalent, measure 12, beat 4, present the tonic triad with the roots in both outer voices. However, they lack the ultimate finality because they occur on a weak beat.

The feeling of arrival on beat 4 in all other measures is less final as the following chart indicates (measures 1-8 only):

Measure	Characteristic(s) of Beat 4
1	3rd in soprano
2	VI degree of scale; 3rd in soprano
3	3rd in soprano
5	first inversion; 5th in soprano
6	third inversion of seventh chord
7	third in soprano

3. Emphasis of Arrival (the degree of power with which arrival is projected).

All of the arrival points (fourth beats) are reached via the  rhythm. Since all of the other note values in the piece are quarter notes (except the last measure), the arrivals are approached forcefully. With the exception of measure 5 (and 9), the melodic motion on the third and fourth beats is downward. Downward movement is, by nature, emphatic.

D. INTERACTION OF MOVEMENT AND ARRIVAL (the creation of phases of musical movement).

1. Length of Phases of Movement.

The piece may be divided into three four-bar phrases plus a final chord. Within each phrase, four separate and equal melodic-rhythmic units occur.

2. Approach to the Point of Arrival.

The three important cadences (measures 4, 8, 12) are approached by steady, monotonous movement. A crescendo in measure 4 produces a drive to the cadence. In measure 8, a ritenuto and the soft dynamic level suggest a decrease in energy. In measure 12, both the crescendo and ritenuto are present. They counteract one another.

In addition, the last phrase moves from soft to loud and therefore partakes both of the loudness of phrase 1 and the softness of phrase 2. Both increase of energy toward arrival (phrase 1) and decrease of energy toward arrival (phrase 2) are found in phrase 3 which represents a balance and a compromise.

The role of the final chord is further clarified, if one notes that phrase 1 moves from a low pitch level to a higher one, while phrases 2 and 3 each move from a high pitch level downward. The ascending motion of phrase 1 seems to be overwhelmed by the descending progress of phrases 2 and 3. However, the final chord reasserts height and tends to redress the balance and, indeed, to tip it in favor of the optimism of ascent.

PART II: SECONDARY CONCEPTS

A. RHYTHM

1. Beat.

The beat is steady except for the ritenuto passages wherein it gradually slows down.*

2. Tempo.

A steady, slow tempo is called for. The exact speed is not indicated by a metronome marking. Since Chopin's piano was less sonorous than present-day instruments, he may have played the piece a bit faster than twentieth-century performers do.

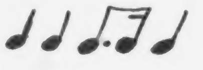
3. Meter.

The meter is $\frac{4}{4}$ throughout. It stops only on the fermata. Each beat receives equal stress (accent) within the dynamic level.

4. Note Values.

Quarter notes predominate. The dotted eighth and sixteenth note values are always found together. A whole note with fermata appears once. There are no ties.

5. Rhythmic Motives (patterns).

The pattern  permeates the piece.

---

*Although not applicable here, the use of rubato is an essential ingredient of the performances of many Chopin pieces. Frederick Dorian (*The History of Music in Performance*, New York: Norton, 1942, reprint 1966, p. 239) remarks that "Chopin was the first to introduce the term rubato as a direction written in the manuscript--namely in the Mazurka in F-sharp Minor, Op. 6, No. 1." In addition, "we discover that Chopin regarded the rubato as by no means a departure from metrical accuracy, but as a sensitive adjustment of time values, a delicate elasticity and flexibility of pace." (*Ibid.*)

According to Arthur Hedley (*Chopin*, *op. cit.*, p. 139), "Where Chopin himself produced wonderful effects of lingering, of hesitation or, on the other hand, of eager anticipation, was in those passages where no harm is done to the rhythmic and harmonic structure if, *over a firmly controlled bass*, the player allows the melody to vacillate in response to the mood of the moment, to hover, as it were, in the air, or to bound forward to meet the next accent."

8

6. Larger Rhythmic Groups

The one-bar pattern is autonomous and resists subordination to a larger rhythmic grouping. The breakdown into three four-bar phrases is due primarily to melodic and harmonic factors.

B. MELODY.

1. Melodic Contour (melodic movement).

Contour patterns: The small-scale, one-bar movement is basically a falling pattern, except in measures 5 and 9 where the melody (second line from top) undulates around g. There are four melodic contours in the piece:

1. up 1 beat, down (measures 1,2,5,8)
2. up 2 beats, down (measures 3 and [illegible])
3. undulating (measure 5).
4. downward from beat 1 (measure 7)

Changes in direction: Measure 5 represents the first major change in direction of the melodic pattern. Measure 7 also departs from the norm.

Musical intervals: The seconds, thirds, and fourths in the top line melody are contrasted to wider skips in the bass. The leading melody of phrase 1 begins with conjunct motion and ends in disjunct motion. This is true of phrases 2 and 3, except for the final measures of each phrase. The bass line in phrase 1 is almost entirely disjunct. It becomes conjunct in phrase 2 (measures 5 and 6) and moves chromatically. Its most disjunct motion and most unusual interval progression (fifth followed by augmented fourth) is reserved for measure 8 as counterbalance to the conjunct motion in the leading melody. A diminished fifth appears in the bass line of measure 7, where it is resolved stepwise.

The movement of the leading melody between measures is normally conjunct. Beat 4 of one measure and beat 1 of the next are either the same note or a second apart. This gives a feeling of gentle descent or ascent. The only exceptions are between measures 5 and 6 and between 6 and 7, where the skip of the fourth occurs. These skips lend energy to a phrase whose predominant downward melodic motion suggests contraction. There is also disjunction between the c of measure 8, beat 4 and the g of measure 9, beat 1. This creates an effect of shifting to a new plane of melody.

Melodic apex: Although it is not the highest melodic note, the b of measure 4, beat 3 seems to be the melodic apex because of its prominent position. The d' of measure 6, beat 2 is the highest note in the piece, but it falls upon a weak beat and is approached conjunctly. It lacks the feeling of climax associated with the b in phrase 1. Indeed, even the c' of measure 7, beat 1 is more prominent because it is approached and left disjunctly.

Large-scale contour: The important, structural melodic tones are the following:

1) g--measure 1, beat 1
2) f--measure 1, beat 3, sixteenth note
3) e-flat--measure 1, beat 4
4) e-flat--measure 8, beat 3 (reiteration of above)
5) d--measure 8, beat 3, sixteenth note
6) c--measure 8, beat 4

Numbers 4, 5, and 6 are reiterated in measure 12. The final c' is also a reiteration at the octave. The melodic movement is essentially movement downward from dominant to tonic. Everything else is prolongation.

Upward movement is prominent in phrase 1, and the shape of the phrase suggests expansion. Downward movement and small intervals are prominent in phrases 2 and 3, and the shape of these phrases suggests contraction. However, phrases 2 and 3 contain measures whose shape corresponds to measures in phrase 1. This suggests controlled balance on a sub-phrase level.

Phrase 1: The first phrase grows and opens wider as it progresses. Minor seconds characterize measure 1. Major secondsappear in measure 2. A minor third skip between beats 2 and 3 in measure 3, combined with the crescendo, furthers the feeling of expansion. In measure 4, a perfect fourth and a major third consummate the expansion.

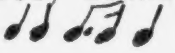
Phrase 2: Measure 5 suddenly returns to closed, minor second movement. Tension is created because, for the first time, the melody turns back upon itself. It is accompanied by a superposed inner part (the top line) and by a chromatically descending bass. The latter enhances the feeling of tension. Measure 6 represents a return to the predominant pattern of upward motion for one beat and descent for the rest of the measure. The presence of a minor third relates it to the openness of measure 3, although it does not share the same melodic contour. The final three melodic notes in measure 6 are the same as those in measure 4, the most open measure in the piece in terms of interval skips. However, the predominantly downward descent of measure 6 anticipates the downward descent of the next two measures. Measure 6 represents the beginning of the relaxation in tension and contraction of energy which characterizes the end of the phrase. Measure 5 had given g on the fourth beat a place of prominence by preceding it with f#. Measure 6 avoids this. The g in measure 6 tends downward, and so it moves after it is recaptured in measure 7. Measure 7 represents a clear attempt to move downnward toward the tonic. It spans a minor sixth from c' to e-flat. This is the widest expansion in the piece except for the major sixth from d to b in measure 4, but it is downward. Measure 8 serves as a welcome resting place after this relatively rapid downward motion. It is characterized by small intervals and is similar to measure 2 except for the d (instead of d-flat) which is necessary for the feeling of repose. The melodic line of measures 7 and 8 is, except for the c' and the d-d-flat exchange, the same as that of measures 1 and 2. However, the ascent in pitch and movement to G major that we get in measures 3 and 4 does not materialize.

Phrase 3: Measures 9-12 represent a repeat of measures 5-8 at a softer dynamic level. The psychological effect of the measures is not quite the same as measures 5-8. The repetition comes as a surprise, but the pp dynamic mitigates the tension. If discussed in terms of expansion and contraction, these measures seem to have an intermediate place. The expansive energy of measures 1-4 is partially present because of the melodic equivalence to measures 5-8 and the reiteration of the measure 7-8 version of measures 1-2. The pp dynamic brings a feeling of repose and resignation. Since we are hearing the phrase for the second time, it has the effect of nostalgic reminiscence and reassertion of the psychological descent.

2. Melodic Motives (the combination of melodic contour and rhythmic patterns of motives; phrases and periods formed from melodic motives).

Number of motives: There are four melodic patterns (see p. 6, section B, 1, Contour Patterns).

Variety of motives: The melodic motives are quite similar.

Relationships between motives: All melodic material is related to the opening measure by the process of variation. No two measures in the first eight are exactly alike, but all melodic patterns are unified by the rhythmic pattern .

3. Treatment of Melodic Material (how a composer works with melody to create a composition).

Types of melodic material: The melody is best classified as a tune in three phrases.

Ways of handling melodic material: The melody is extended through subtle melodic variation. Measures 1 and 2 represent an inexact sequence. The dotted eighth note is an appogiatura in all measures except 6 and 7.

Aspects of melodic movement and arrival (the relationship of melody to movement and arrival):

Phrase 1 rises as it approaches the point of arrival. Phrases 2 and 3 rise at the beginning but fall downward through an octave as they approach the point of arrival.

C. TEXTURE (the total effect of many lines together; the action of component parts or voices).

1. Types of Texture (No. 2 on previous outlines).

The texture is clearly homophonic. The main melody is simply the top note of each chord, except for measures 5 and 9 where it moves to the second voice from the top. Only the appearance of the dotted eighth-sixteenth note rhythm prevents the piece from being entirely isometric.

D. HARMONY

1. Tonal Center

The tonal center is c minor. The opening chord of each phrase is a c minor chord, although the root does not appear in the soprano. The final chords of phrases 2 and 3, and the final fermata are c minor chords with the root (c) in both outer voices.

2. Stability and Instability.

The chords used contribute to a general feeling of stability. Most of the chords in phrase 1 are in root position. The Neapolitan of measure 2, beat 2 is the major unstable factor in the phrase. It is used in root position - a very unusual occurrence. Phrase 2 is less stable because the chromatically descending bass line causes the formation of chords in various inversions. However, the least stable chords in phrase 2 never occur at the beginning of measures. All of the first beat chords in the piece are in root position except for the Ib of measure 7. The most unstable chords in the piece (Neapolitan chords in measures 2, 8, and 12, II_{3}^{4} and V_{2}^{4} in measure 6) are in close proximity to tonics and dominants in root position.

Harmonic tension is confined primarily within measures. When it threatens to carry on for a longer span, for example, in measures 5 and 6 where inversions are prominent, a dominant in root position interrupts the flow (measure 6, beat 3) and a I_6 IV V_6 I progression follows (measure 7).

The use of a descending tritone in the bass line occurs in measure 7 (and 11). This movement is similar to the descending skip of the perfect fifth in measure 2 (8 and 12) in which the Neapolitan chord is the second element in the skip. In all cases, movement toward a tonic follows immediately. The Neapolitan has therefore been used in root position, rather than in the customary first inversion, in order to establish the relationship between the two situations. These situations, as well as the other wide bass motions, contrast with the chromatic bass movement of measures 5 and 6 (9 and 10).

3. Key and Scale.

The piece is in the key of c minor. B-natural and a-natural appear in measures 4 and 6 in the melody. In the first case, the aim is to temporarily reach G major. In the second instance, they rather suggest that the scale of the piece is c melodic minor. In measure 7, however, the melodic a-flat followed by b-natural in the bass suggests c harmonic minor. The piece therefore exploits the ambiguities of the minor scale and the close relationships of major and minor modes.

It is interesting to note that other non-diatonic tones are treated in similar fashion. In addition to the a-flat/a-natural and b-flat/b-natural ambiguities, d-flat and d, f and f# alternate in coming to the fore. The d-flats of measure 2 are counteracted by the d-naturals of measure 3. The d-flat of measure 8 (bass) is closely followed by the melodic d-natural sixteenth note. The f#s of measures 5, 6, and 7 are counteracted by the f-natural of measure 7 (beat 4, bass) and measure 8 (beat 2, bass and beat 3, melodic sixteenth note). The only non-diatonic tone which has not yet been mentioned is the e-natural. It appears melodically in measure 3, beat 2 and its namesake e-flat occurs on beat 4. The ambiguities cited above are almost cross-relations.. They are factors of tension.

4. Chords.

Major and minor triads and seventh chords are the only chords used. The Neapolitan is a major triad built on the flatted supertonic. It is used here as a dominant embellishment (measure 2, beat 2, if Ab is considered the temporary tonality) and as a secondary dominant (measure 8, beat 2).

Seventh chords are used in root position and in first and third inversions. All seventh chords are dominant sevenths except for the $\mathrm{II}_{\substack{6\\4\\3}}$ in measure 6, beat 2.

5. Cadences.

There are three cadences in the piece. The first is a half-cadence on the domimant chord in measure 4. Beats 1 and 2 as well as 3 and 4 present the dominant-tonic progression in G major. An authentic cadence occurs in measure 8 on beats 3 and 4 and likewise in measure 12.

Less complete feelings of arrival occur at the end of other measures. Rather than refer to them as cadences, we will consider them caesuras within the phrase. Measure 1 presents an authentic cadence progression (I IV_7 V_7 I). Measure 2 presents IV V_7 I in Ab major. Measure 3 ends with the plagal IV I. Measure 7 presents I_6 IV V_6 I. Even measures 5 and 6, the least stable and final-sounding, end on dominant chords with the dominant tone in the melody each time.

6. Distribution of Tonal Centers; Modulation.

If modulation requires the firm establishment of a new tonal center and subsequent activity in that key, there are no modulations in this piece. The dominant level is reached with a dominant-tonic cadence in measure 4, but c minor follows immediately. A similar hint of Ab major occurs in measure 2, but it too proves to be transitory.

E. FORM (a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale).

The piece consists of three phrases equal in length plus a final chord. Phrases 2 and 3 present exactly the same notes. The form is binary with the second part repeated (ABB), but a ternary feeling exists due to the shortness of A which does not balance both B sections. If the final chord is considered integral to phrase 3, ABB is inaccurate as a designation for the large-scale form. Rather, ABB' or, since the final chord asserts the ascending nature of A, ABB(A).

The piece is completely repetitious rhythmically, and the melodic variations are subtle. No contrasting material, either rhythmically or melodically, makes its appearance. The points of harmonic arrival correspond to the points of melodic arrival and support the feeling of clarity. The piece derives its subtleties from interrelationships among individual measures and chords.

APPENDIX E: MUSIC MATERIALS

Elements Approach: Outline (pp. 1-15)

A first step in the creation of teaching materials for music was to find a format that could be adapted to all the exemplars selected and provide a structure for teaching fundamentals. A consistent format was considered important for the following reasons.

First, the elusive quality of music makes it difficult to teach without a specific structure. Listeners have no way of expressing what they have heard unless they are first given some guidelines or terms which can be used in talking about the musical work. Discussion dwindles into generalities and vague description which fail to enlighten the would-be learner.

Second, the nature of the exemplar approach seemed to demand a basic teaching structure that students would come to expect, recognize, and follow. To examine a few exemplars in depth necessitates continual return to the same work, over a fairly long period of time. Unless the students were aware that the piece of art was being examined for a different reason, at a different depth, than in the previous session, boredom and apathy would quickly set in. With the format retained from one exemplar to the next, students would soon understand the next step, anticipate some of its elements, move ahead in their understanding, and have a feeling of "closure" when the exploration of the work was brought to an end.

Third, a well-defined format increased the possibility of usefulness for the exemplar teaching units. Whereas a gifted teacher can bring an art work to life in a variety of ways through use of his own personal skills, teaching materials that are designed to have a wide applicability must be clearly laid out for the average teacher and average classroom.

The format which was finally selected, after some discussion and library research, was that given by Ratner in Music: The Listener's Art.[1] Ratner's outline seems uniquely appropriate for the exemplar approach. Beginning with sound itself as the point of departure, he first dwells upon primary concepts--those things which the listener would find most obvious and most easy to talk about. He then offers a breakdown into secondary concepts, which include the usual elements of music such as rhythm, melody, harmony, texture, and so forth. The outline concludes with the formal aspects of music, so that the listener can again be led back to an overview, if you will, of the musical work, hopefully with increased depth and understanding. The outline used for teaching musical exemplars, based on Ratner, follows.

THE CONCEPTUAL ELEMENTS OF MUSIC

I. Primary concepts

---

[1] Ratner, Leonard G., Music: The Listener's Art, Second Edition (New York) McGraw-Hill Book Company, 1966, pp. 3-88.

A. Qualities of sound

1. Level of sound

    a. Definition: pitch; high and low
    b. Specific example: the ranges, or compasses, of voices and instruments

2. Amount of sound

    a. Definition: scoring; the number of instruments and voices
    b. Specific example: the size and composition of performing groups

3. Color of sound

    a. Definition: tone color; timbre
    b. Specific examples

        (1) Instrumental timbre
        (2) Harmonic color

4. Strength of sound

    a. Definition: dynamics
    b. Specific examples

        (1) Terrace dynamics (sudden changes in degree of loudness)
        (2) Gradual increase or decrease (crescendo or decrescendo)
        (3) Various degrees of subtlety within the phrase

B. Qualities of movement

1. Pace of movement (tempo)
2. Regularity of movement (whether the pace remains the same, or changes)
3. Articulation of movement (whether movement is continuous or separated)
4. Intensity of movement (whether the manner of movement is gentle or vigorous)

C. Points of arrival

1. Clarity of arrival (whether points of arrival are clear or obscure)
2. Finality of arrival (the degree to which action is completed)
3. Emphasis of arrival (the degree of power with which arrival is projected)

D. Interaction of movement and arrival (the creation of phases of musical movement)

    1. Length of phases of movement

        a. Short or long
        b. Equal or unequal
        c. Symmetrical or asymmetrical

    2. Approach to the point of arrival

        a. Steady approach
        b. Increase in strength
        c. Decrease in strength

II. Secondary concepts

    A. Rhythm

        1. Beat
        2. Tempo
        3. Meter

            a. Simple
            b. Compound

        4. Note values

            a. Upbeat
            b. Downbeat
            c. Syncopation

        5. Rhythmic motives (patterns)
        6. Larger rhythmic groups

            a. Phrase
            b. Period

    B. Melody

        1. Melodic contour

            a. Definition. melodic movement
            b. Contour patterns

                (1) Rising
                (2) Falling
                (3) Remaining on a level
                (4) Turning around one or two points
                (5) Conjunct motion (connected)
                (6) Disjunct motion (disconnected)
                (7) Moving directly to a point

  c. Changes in direction within a melody compensate for one another.
  d. Musical intervals
    (1) Used to build melodic contour
    (2) Different sizes of musical intervals contribute to the impression of movement within a motive.
    (3) Intervals are used to create conjunct and disjunct motion.

  e. Melodic apex
    (1) The peak of melodic contour
    (2) Gives shape to a melody

  f. Large-scale contour
    (1) Directs musical movement
    (2) Gives shape to passages

2. Melodic motives

  a. Definition. the combination of melodic contour and rhythmic patterns or motives; phrases and periods formed from melodic motives
  b. Number of motives
    (1) Varies from composition to composition
    (2) May be many or few in one work

  c. Variety of motives
    (1) Varies from one work to another
    (2) There may be a great variety of motives, or they may be quite similar.

  d. Relationships between motives
    (1) Repetition
    (2) Variation
    (3) Contrast
    (4) These relationships contribute to form.

3. Treatment of melodic material

  a. Definition. how a composer works with melody to create a composition
  b. Types of melodic material
    (1) Tune

- (a) Complete
- (b) Symmetrical (contains balanced phrases and periods)
- (c) Has a distinctive contour
- (d) Has distinctive rhythmic motives
- (e) Contains motives of similar style
- (f) Has a small range; is easy to sing
- (g) Most important: has a sense of completeness of phrase relationships

(2) Subject (theme)

- (a) Part of a larger composition
- (b) Not complete (like a tune)
- (c) It is a "topic for discussion."

(3) Figuration

- (a) No strong character or profile
- (b) Carries musical movement forward through a pattern of short tones of equal value

c. Ways of handling melodic material

(1) Development

- (a) The use of melodic motives to bind a piece together
- (b) Alteration of the original motive group (make it shorter, longer, etc.)

(2) Sequence

- (a) Restatement of a motive at a higher or lower pitch to extend the phrase
- (b) Uses melodic variation
- (c) Used in the developmental process

(3) Pictorialism

- (a) Use of music to suggest literary ideas, emotional states, action, locality
- (b) Music, however, can have no exact meaning.

d. Aspects of melodic movement and arrival

(1) Definition. the relationship of melody to movement and arrival

(2) Contour

- (a) Relation to movement

            1) One point of arrival (the climax of a melody) is the maximum of action.
            2) It can be the peak of movement (the upward or downward limit of the melody).

        (b) Relation to arrival

            1) Another point of arrival (the last tone of the melody) is the completion of the thought.
            2) This tone is the work's final repose, giving it a sense of completion.

    (3) General interplay of movement and arrival in a piece: relationship to melody

        (a) The presentation of a melody is felt as a stable point.
        (b) The development of melodic motives represents greater intensity of movement.

C. Texture

1. Definition. the total effect of many lines together; the action of component parts or voices
2. Types of texture

    a. Homophonic

        (1) Consists of melody and accompaniment
        (2) All voices have the same rhythmic pattern (isometric).

    b. Monophonic. one line of music
    c. Polyphonic

        (1) Consists of several voices, with separate, independent lines
        (2) All voices are of equal importance (counterpoint).

            (a) Imitation
            (b) Round

        (3) Phrase structure

            (a) In homophonic texture, a break (caesura) occurs at the end of a phrase.
            (b) In polyphonic texture

                1) Individual caesuras are covered by movement in other parts.
                2) There are no phrase endings.

- d. Give and take
    - (1) Basically a homophonic texture, with elements of counterpoint
    - (2) Tone quality (instrumental color) affects the homophonic and polyphonic aspects of compositions.

D. Harmony

- 1. Tonal center
    - a. Definition No. 1. a combination of tones, acting to give the impression of a tonal center
    - b. Definition No. 2. the assertion of one tone over others in a work
    - c. Tonic note. the central tone (tonal center) in a work
    - d. Means of assertion to establish a tonal center
        - (1) First impression. the tone occurs first in the melody
        - (2) Frequency. the tone occurs often
        - (3) Length. the tone is longer than the others
        - (4) Final impression. the tone is last in the work
- 2. Stability and instability
    - a. Stability and instability are created by tone combinations.
    - b. The qualities of these two terms are relative.
        - (1) Stability implies
            - (a) A feeling of rest; poise
            - (b) Consonance
            - (c) Arrival in harmony
        - (2) Instability implies
            - (a) Motion; restlessness
            - (b) Dissonance
            - (c) Movement in harmony
    - c. The degree of stability differs for various intervals.
        - (1) The tritone, for instance, is very unstable.
        - (2) The position of intervals in the harmonic series is linked with stability and instability.
    - d. Other concepts

- (1) Progression from the leading tone to tonic note
- (2) Leading-tone harmonies
- (3) Tension-resolution formula
- (4) Interaction of harmony and rhythm to build phrase structure

3. Key and scale

   a. Definition. a series of relationships in which not all notes are of equal importance
   b. Tonic

      (1) The central note of a group of tones; a point of reference
      (2) Function in a scale

         (a) Lower tonic: point of departure
         (b) Upper tonic: point of arrival

      (3) Other notes depend on the tonic for their relative positions.
      (4) The tonic depends on other tones, however, for clarification and support.

   c. Major scale

      (1) An arrangement of whole and half steps
      (2) Characterized by its strong ability to define a tonic

   d. Minor scale

      (1) Its ability to define a tonic is less strong than that of the major scale.
      (2) The minor third provides the characteristic color of the minor key.
      (3) Types of minor (differing according to their arrangements of whole and half steps)

         (a) Natural (diatonic)
         (b) Harmonic
         (c) Melodic

   e. Modes

   f. Other systems of tones for musical composition

      (1) Chromatic scale: consists of half steps, only
      (2) Whole-tone scale: consists of whole steps, only
      (3) Atonality

            - (a) All intervals are equal.
            - (b) There is no half/whole-step interaction.
            - (c) There is no tonal center.
            - (d) There is no tension-resolution.

4. Chords

    - a. Definition. the combination of three or more different tones in a group

        - (1) Not a natural system
        - (2) Rather, an amplification of a single line of music

    - b. Qualities of sound. Chords are certain combinations in Western music, which became standardized because the sounds of some combinations were felt to be more satisfactory than sounds of other combinations.
    - c. Movement

        - (1) Composers could create harmonic progressions (movements) with certain chords.
        - (2) This led to the system of key definition.

    - d. Harmonic point of arrival

        - (1) Construction of chords. Chords are built from three tones--a root, a third, and a fifth.
        - (2) Chords contain consonant sounds frequently.
        - (3) Chords usually contain a perfect fifth.
        - (4) Chords can represent the tonic note if approached by the tritone.

    - e. Types of chords

        - (1) Major triad

            - (a) Contains three notes

                - 1) The middle note is a major third above the lowest.
                - 2) The outer notes form a perfect fifth.

            - (b) How it sounds: compact; well blended; sonorous; sweet: "the most perfect embodiment of harmonic balance, coherence, and fullness"

        - (2) Minor triad

            (a) Contains a minor third above the lowest note in the triad
            (b) How it sounds: "not as bold and bright as... the major triad...somewhat darker and rather clouded in effect...lends itself to tragic qualities of expression"

        (3) Diminished triad

            (a) Definition. a triad in which the fifth is smaller than the perfect fifth
            (b) How it sounds. "a hard, compact kind of dissonant quality"
            (c) Movement. used to carry movement forward

                1) Reason: it contains the tritone.
                2) It is not a point of arrival.

        (4) Augmented triad

            (a) Definition. a triad in which the fifth is larger than the perfect fifth
            (b) How it sounds. "rich, perhaps a bit oversweet, suggesting nostalgia or a poignant turn of feeling...unstable, but not strongly dissonant"

        (5) Seventh chord

            (a) Definition. a four-note chord, with the interval of a seventh between its two outer tones
            (b) Movement

                1) It is dissonant in sound.
                2) Thus, it serves for purposes of musical movement.

    g. Importance of chord types. They give different aspects to music,

        (1) A piece with many major chords gives a stable effect.
        (2) A piece with seventh chords, ninth chords, and tritones gives the impression of restlessness and motion.

5. Cadences

    a. Definition. chord progressions used to create harmonic effects of arrival, consisting primarily of a relationship between tonic and dominant chords

- (1) Tonic chord. a chord built from the first degree of the scale
- (2) Dominant chord. a chord built from the fifth degree of the scale

b. Types of cadences

- (1) Authentic cadence
  - (a) Definition. a progression from the dominant to the tonic chord (V-I), with both chords in root position
  - (b) This cadence has the effect of completion, like the end of a sentence.
    - 1) It is found at the ends of musical periods.
    - 2) It occurs at the conclusion of most compositions.
- (2) Half cadence
  - (a) Definition. a pause on the dominant chord (V)
  - (b) This cadence is a partial ending.
    - 1) It is a point of rest in a musical period.
    - 2) It is like a comma or a semicolon in a sentence.
    - 3) It is an incomplete harmonic statement.
- (3) Deceptive cadence
  - (a) Definition. a progression from the dominant to a chord other than the tonic; typically, motion from the dominant to the submediant (V-VI)
  - (b) This cadence appears at the end of a period in place of an authentic cadence.
  - (c) Effect on the listener
    - 1) By substituting an unanticipated chord in place of the tonic, the listener is deceived.
    - 2) The listener hears the surprise of an unexpected sound.
    - 3) By avoiding arrival, the composer maintains and increases musical momentum.
    - 4) The use of harmonic suspense through the deceptive cadence gives greater point to a later authentic cadence.

- (4) Plagal cadence
    - (a) Definition. a progression from the subdominant to the tonic chord (IV-I) in root position
    - (b) This cadence represents an afterthought.
        - 1) It helps provide a transition from artistic experience to the realities of life.
        - 2) It brings movement to a state of quiet.
    - (c) Effect on the listener. It has a settling, calming effect,

- c. Relationship of cadences to phrase structure
    - (1) Question-and-answer relationship. half cadence to authentic cadence
    - (2) Complimentary and balancing. a series of cadential formulas, which keep the action going in an orderly way (especially in 18th century music)

6. Distribution of tonal centers; modulation
    - a. Modulations. shifts of tonal center (key) during a piece to keep up interest
        - (1) Types: gradual; abrupt
        - (2) Function: to give large-scale contour to long works
    - b. Methods of modulation
        - (1) Make a new tone so prominent that it takes on the aspect of a tonal center.
        - (2) Make cadences in the new key; begin and end in the "home" key.
        - (3) Gradual modulation
            - (a) Introduce a foreign tone (one that does not belong in the principal key).
            - (b) This leads to the new key.
            - (c) More and more tones point toward this new key.
            - (d) Then, make a strong cadence to the new key.
        - (4) Sudden modulation. The effect is striking and bold, often with brilliant color contrasts,

E. Form

1. Definition. a plan, pattern, or formula which organizes the effects of movement and arrival on a large scale

- a. The general blueprint of a piece
    - (1) The appearance of themes
    - (2) The order of themes
    - (3) The order of keys, sections, and movements
- b. Continuity; climax; balance
- c. Statement answered by counterstatement
- d. Detail functions in relation to this pattern
    - (1) "The function of each gesture in the overall scheme will make itself felt."
    - (2) The type of detail is not fixed, but is individual to each composer and to each piece; it includes:
        - (a) The amount of variation and contrast
        - (b) Repetitions
            - (1) Where they occur
            - (2) How many there are
        - (c) Digressions (and nondigressions)
        - (d) How to begin and end

2. Possible relationships between statement and counterstatement

Statement	Possible counterstatements
1. Motive	a. Repetition of the motive b. Variation of the motive c. Contrast
2. Melody	a. Repetition of the melody b. Use of a contrasting melody
3. Half cadence	a. Authentic cadence
4. Tonal center or key	a. Contrasting key b. Return to the home key, as a counterstatement to the contrasting key
5. Phrase	a. Answering phrase of comparable length, giving rise to symmetrical construction b. Answering phrase (or phrases) of markedly different length, giving rise to nonsymmetrical construction

3. Types of form (ways in which music extends itself in time)
    a. Sectional structure
        (1) Definition. the addition of well-defined phrases and periods to the original statement
        (2) Characteristics
            (a) Clearly marked phrases and periods
            (b) Well-defined points of arrival
            (c) Phases of movement of approximately the same length
            (d) A sense of balance and clear-cut outlines
            (e) The principal musical interest lies within fixed limits.
            (f) The melodic material used is valuable for itself, not for what will happen to it.
            (g) The work is neatly organized in distinct sections.
        (3) Typical works with sectional structure
            (a) Dances
            (b) Marches
            (c) Songs
            (d) Theme and variations
        (4) Specific forms
            (a) Two-part structure (AB)
                1) Statement and counterstatement
                2) Perfect symmetry and balance
                3) One phrase answered by another phrase
                4) A half cadence answered by an authentic cadence
                5) Sonata form
            (b) Three-part structure (ABA)
                1) Brings back the first part of the piece at the end
                2) Rounds off the form more completely
                3) Accompanied by a return of the original melody (binding effect of melodic repetition)
                4) May be on small or broad scale
                5) Uniformity; many strong points of arrival; evenly spaced
    b. Continuous structure

(1) Definition. to spin out movement continuously, without clearly marked articulations (breaks)
(2) Characteristics

(a) Little uniformity
(b) Few strong points of arrival
(c) Points of arrival are not evenly spaced.

(3) Modes of organization

(a) The rise and fall of dynamic intensity
(b) The interweaving of motives or of statement and counterstatement
(c) The maintenance of a steady, unbroken flow of time

The foregoing outline based on Ratner contains an excessive attention to details of harmony, reflecting what is probably an excessive emphasis in the book itself. (In an introductory course, a discussion of world tonal systems and other general topics would seem more appropriate.) In the course of doing the exemplar analyses, harmony was, of course, discussed in great detail. However, inclusion of all the detailed definitions of chords and cadences (see D-4-e and D-5-b) in the outline itself appeared, in retrospect, to have been unnecessary.

Elements Approach: Basic Concepts (pp. 16-30)

Initial experimentation with the use of exemplar units in the classroom revealed that students were not adequately prepared to deal with this approach. Basic knowledge was lacking, and when attempts were made to teach these basics within the exemplar unit, the results were frustration and discouragement for both teacher and students. Preliminary units were, therefore, constructed whose purposes were to introduce students to rudimentary concepts and terminology, and to help establish good habits of listening. These units were built around part I--Primary Concepts--of the outline *Conceptual Elements of Music* followed in the exemplar units. Teaching materials were selected for helping students understand quality of sound: level, amount, and color. Teaching units were created around qualities of movement and arrival. Since ability to follow a musical score gave the students a great advantage, teaching units on notation were developed. A listening chart was created and used in class.

Suggested Preliminary Units for Music

1. Students should be as familiar as possible with the typical sound and capabilities of all the orchestral instruments.
2. The teacher should attempt to differentiate briefly between noise and music, without excluding the possibility of some very interesting sounds being included in the realm of music.

    a. Play some screaming sounds from popular records.
    b. Play train whistle noises and other types, available from stereo demonstration records.
    c. Play some unusual sounds from nonwestern pieces.

3. Do some experimentation with a single musical line: play the same line many different ways, each time changing one quality of sound.

    a. Simple. Change one factor. Ex: single tones, played very high, very low.
    b. Complex. Change two or more factors. Ex: (Underlined factor is the changed one.)

        (1) High and staccato; *low* and staccato
        (2) High and *legato*; *low* and legato
        (3) High, staccato, loud; *low*, staccato, loud
        (4) High, *legato*, loud; low, legato, loud
        (5) High, staccato, *soft*; *low*, staccato, soft
        (6) High, *legato*, soft; *low*, legato, soft   Etc., etc....

1. Long-range objectives, perhaps on eight-year plan. Order of teaching musical principles:

    a. Qualities of sound (basic)
    b. Movement
    c. Arrival } (Idea of movement through time with a beginning, middle, end.)
    d. Consonance and dissonance
    e. Phrase structure

   f. Texture
   g. Rhythm
   h. Harmonic action
   i. Form

2. Justification for order of teaching musical principles: Ratner, Leonard G. *Music--The Listener's Art* (New York: McGraw-Hill Book Company, Inc., 1957), p.v.

   "We start with the listener's reaction to music. First, we listen. *What are the immediate impressions?* [*ital*. *mine*] Sound itself, its strength (sensory), its color, then the movement of sound, how it is set in motion, its pace, its regularity, how it reaches a point of arrival (formal). These effects carry expressive values (expressive); they become our first criteria. Thus, at the very outset, the listener can interpret his impressions in nontechnical terms."

3. Qualities of sound. Justification for beginning with this:

   a. Will catch students' attention
   b. Fairly easy to hear
   c. Great variety of sounds: insures enough teaching material, without having to get technical
   d. Many examples available
   e. Abundant *short* examples, removable from context
   f. Great differences in sound between various periods of music, if approach is a historical one or a stylistic one

4. Qualities of sound. Principal categories:

   a. Registration (high, medium, low)
   b. Articulation (staccato, legato)
   c. Timbre (color of instruments; of voices)
   d. Amount (thin, full)
   e. Dynamics (loud, soft)
   f. Type of orchestration
   g. Quality (brilliant, dull)
   h. Range (pitch range; dynamic range)
   i. Contrast of many factors. (Types: Sequential, following one upon the other; simultaneous, together.)
   j. Homogeneous (blend)

5. Qualities of sound. Four principal types used here:

   a. Registration (includes range); level of sound
   b. Amount of sound (includes articulation)
   c. Dynamics (strength of sound)
   d. Timbre (color or quality of sound)

Registration

1. High. Mendelssohn-Bartholdy, Felix, *A Midsummer Night's Dream*, Scherzo, Op. 61, No. 1.

a. Center of gravity very high
b. Bass line unimportant
c. Use of instruments in high ranges:

(1) Flute prominent throughout
(2) mm. 258-273: repeated high tones in violin I against main melody in flute and clarinet
(3) mm. 296-323: viola and cello high in unison, with violin I and II in rapid sixteenth-note figure.

2. Low. Liszt, Franz, Les Preludes. Score, p. 25-26; record, one inch in from band 2.

a. mm. 109-118: low cello, supported by low clarinet.

3. Low. Beethoven, Ludwig van, Symphony No. 3 in E^b major, Op. 55 ("Eroica"). Second movement, mm. 1-8.

a. Pitch low for all instruments (strings only, here):

(1) Violin I. Melody on G and D strings (lowest strings)
(2) Violin II. Mostly on G string (lowest string)
(3) Viola. Plays entirely on C string (lowest string)
(4) Cello. Fairly low
(5) Bass. Independent part (different from cellos); growling sound of appogiaturas (very noticeable in Walter record recommended).

4. Middle to high. Bartók, Béla, "Ostinato," Mikrokosmos, Book 6, No. 140.

a. General level is middle to high.
b. Occasional contrasts. Low sections:

(1) mm. 5-7
(2) mm. 17-19
(3) mm. 77-80
(4) mm. 92-95

c. Some abrupt shifts:

(1) High to low (m. 92, m. 116)
(2) Low to high (m. 104, m. 126, m. 137)
(3) These cross over a steady "middle-level" flow (mm. 51-60)

d. General descent, high to low, at end (mm. 151-167)

5. Contrast between low and high (gradual). Liszt, Franz, Les Preludes, mm. 3-9.

a. mm. 3-4: low strings (cello and bass in octaves)
b. mm. 5-6: higher strings (viola and violin I and II) in middle range.
c. mm. 6-9: high winds (three flutes, two clarinets, two bassoons).

6. Wide range. Brahms, Johannes, Symphony No. 1 in C minor, Op. 68. First movement, mm. 1-9.

   a. Includes low, middle, high playing simultaneously:

      (1) Low. Bass line on pedal point

         (a) Double bass
         (b) Timpani
         (c) Contrabassoon
         (d) Two horns on sustained tone

      (2) Middle

         (a) Viola
         (b) Cello (though in high cello range)
         (c) E^b horn (check this--not sure)

      (3) High

         (a) Violin I
         (b) Woodwinds

7. Wide range. Beethoven, Ludwig van, Symphony No. 5 in C minor, Op. 67. Second movement.

   a. Wide range through entire movement
   b. Beginning. Low level:

      (1) mm. 1-8
      (2) Low strings

         (a) Viola, cello (melody)
         (b) Double bass (pizz. accompaniment)

   c. Each section is on one level:

      (1) mm. 1-8: low register
      (2) mm. 8-10: medium register

         (a) Repeats mm. 6-8
         (b) Now in violin I and II, instead of lower strings (viola and cello)

      (3) mm. 10-15: high register

         (a) Repetition, with extension
         (b) In winds, with flute predominant

   d. Sharp contrasts within sections. mm. 123-147 (second variation; transition between its A and B sections):

- (1) mm. 123-132: string accompaniment in low register, with "A" part of the theme appearing successively in different registers.
    - (a) Medium register (mm. 127-129; clarinet solo)
    - (b) Low register (mm. 129-131; bassoon solo)
    - (c) High register (mm. 131 ff.; flute solo)
- (2) mm. 133-146: High register
    - a. Winds only; flute predominant
    - b. Bottom drops out (i.e., no bass support)
- (3) mm. 146-147: brief medium register section
    - (a) Transition to major section of full orchestra, with brass (trumpets) predominant.
    - (b) Drops down an octave to a pair of horns, alone in octaves.
- (4) Other similar examples:
    - (a) mm. 158-166
    - (b) mm. 176-184

e. Outline of second movement form. For teacher use, only theme and variations:

Theme		1-49
Variation 1	mm.	50-98
Variation 2	mm.	98-170
Variation 3 (minor)	mm.	170-185
Variation 4 (canon)	mm.	185-204
Coda	mm.	205-247

Amount of Sound

1. Thin. Mendelssohn-Bartholdy, Felix, A Midsummer Night's Dream, Scherzo, Op. 61, No. 1.

a. mm. 1-8

- (1) Scoring very spare
- (2) Extensive use of winds (paired woodwinds: flute, clarinet, bassoon)
- (3) Seldom is full orchestra employed.

b. Use of solo instrument, completely unsupported by accompaniment (mm. 93-98: violin I alone); or solo instrument lightly accompanied (mm. 339-371: long flute solo, with very sketchy orchestral accompaniment.)

c. Rapid passage of material between solo instruments (mm. 151-159: sixteenth note figure; clarinet to flute to violin I to viola).

d. Staccato articulation

   (1) mm. 1-16: woodwinds; rapid staccato tonguing, typical of whole piece.
   (2) mm. 129-132: strings pizz. to support wind staccato.
   (3) passim.: bass line is often pizz., to give lightness--but this is not especially audible in the record.
   (4) m. 338-end: flute solo staccato in various registers.

2. Full. Brahms, Johannes, Symphony No. 1 in C minor, Op. 68. First movement, mm. 1-9.

   a. Whole orchestra
   b. Much doubling

      (1) Woodwind unisons
      (2) String multiple octaves (violin I and II, cello)

   c. Legato articulation

      (1) Two simultaneous legato lines (ascending and descending)
      (2) Note: "Legato" is marked in the score, to emphasize the smooth quality of the lines

3. Variation: thin to full. Bartók, Béla, "Ostinato," Mikrokosmos, Book 6, No. 140.

   a. Thin at beginning (mm. 1-7: ostinato figure)
   b. Gradual increase and decrease several times:

      (1) mm. 8-16
      (2) mm. 20-28
      (3) mm. 32-59, etc.

   c. Full at end

      (1) mm. 137-150 is climax
      (2) Then decrease

4. Wide variation. Beethoven, Ludwig van, Symphony No. 5 in C minor, Op. 67. Second movement

   a. Alternates between full and thin
   b. Often, only a few instruments:

      (1) mm. 131-143

         (a) Winds only
         (b) Total of only four instruments:

1) Flute I
2) Oboe I
3) Clarinet I
4) Clarinet II

c. Occasionally, full orchestra for long period:

(1) mm. 114-123
(2) mm. 147-156

(a) Full orchestra
(b) Total of 13 woodwind, brass, timpani
(c) Large string orchestra, including triple stops

Dynamics

1. Soft. Mendelssohn-Bartholdy, Felix, A Midsummer Night's Dream, Scherzo, Op. 61, No. 1

a. Soft throughout, with only a few crescendo and forte passages.

2. Loud. Brahms, Johannes, Symphony No. 1 in C minor, Op. 68, First movement, mm. 1-9

a. Marked forte
b. Instruments scored in their sonorous ranges to sound loud
c. Massed orchestral forces accent desired quality of loudness

3. Vary. Beethoven, Ludwig van, Symphony No. 5 in C minor, Op. 67. Second movement

a. Different dynamics identified with amount:

(1) Few instruments: soft (mm. 123-147)
(2) Many instruments: loud (mm. 147-156)

4. Vary. Bartók, Béla, "Ostinato," Mikrokosmos, Book 6, No. 140.

a. Contrasts between forte and piano:

(1) Some are sharp and sudden

(a) m. 1 (forte to piano)
(b) m. 10 (piano to forte)

(2) Some are gradual

(a) mm. 32-60 (crescendo, then descrescendo)

b. Contrasts between:

(1) Soft, full sounding (mm. 62-73)
(2) Loud, thin (mm. 81-91)

5. Gradual increase (large-scale *crescendo* by adding instruments). Ravel, Maurice, *Bolero*. (Page and measure numbers refer to the Durand score.)

Page	Measure	Instruments added	Dynamic level
1	1	Snare drum, viola, cello (ostinato rhythmic figure)	pp
1	5	Solo FLUTE (melody)	pp
3	1	Flute II (ostinato)	pp
3	3	Solo CLARINET (melody)	p
4	7	Harp (ostinato)	p
5	1	Solo BASSOON (melody)	mp
7	2	E^{b} CLARINET (*Note*. No real increase in number of instruments, yet, because each soloist has dropped out after his solo.)	p
9	3	Bassoon I and II alternate (replace flute on ostinato)	mp
		Also. Violin II (divisi à 4, pizz.)	p
		Double Bass	p
9	5	OBOE D'AMORE (melody)	mp
11	5	Horn, violin I (ostinato)	p
11	7	High FLUTE and muted TRUMPET in octaves (melody)	pp; mp
13	7	Muted trumpet, low flute	mp; p
14	1	TENOR SAXOPHONE (melody)	mp
16	1	Oboe and English horn	p
16	3	SOPRANINO SAX (later to SOPRANO SAX) on melody	mp
18	3	*Rhythm*: Flute, horn, bass, clarinet, bassoon	mp; mf
19	1	Melody: PICCOLO I and II, HORN, CELESTE	pp
23	1	*Rhythm*: All strings, three muted trumpets, horn, bassoon	mf
23	3	*Melody*: OBOE, OBOE D'AMORE, ENGLISH HORN, CLARINET I and II (octaves)	mf
27	3	*Rhythm*: Various instruments	mf
28	1	Melody: TROMBONE	mf
32	1	*Rhythm*: Various instruments	f
32	3	*Melody*: TENOR SAX, CLARINET I and II (octaves), ENGLISH HORN, OBOE I and II (thirds), PICCOLO, FLUTE I and II (thirds)	f

ETC., ETC., ETC....

6. Gradual decrease (large-scale *decrescendo* by subtracting instruments). Tschaikowsky, P., *Symphony No. 6* in B minor, Op. 74 ("Pathétique"). Last movement, m. 126 ff.

   a. mm. 104-126: short *crescendo*; rapidly approaches the peak, which Tschaikowsky will then *decrescendo* to the end.
   b. Methods of approach:

- (1) Dynamic markings: *cresc.* to *fff* (m. 115)
- (2) Raise pitch: rising line (especially in violin I) to a very high range
- (3) Expand total orchestral range (see: m. 116: polarity of violin I and double basses)
- (4) *Add instruments*
  - (a) Start with high strings, only
  - (b) Add:
    - 1) m. 106: horn I, III
    - 2) m. 108: flute I, oboe I, II, clarinet I, II, horn II, IV
    - 3) m. 109: flute II
    - 4) m. 110: flute III
    - 5) m. 111: bassoon I, II, trumpet I
    - 6) m. 112: trumpet II
    - 7) m. 114: trombone III
    - 8) m. 115: tuba, timpani, trombone II
    - 9) m. 120: trombone I
- (5) *Marcato e pesante* playing style (marked in score)
- (6) Faster notes at peak

c. Total instrumentation at peak. Approximately 75:

- (1) Flutes-3
- (2) Oboes-2
- (3) Clarinets-2
- (4) Bassoons-2
- (5) Horns-4
- (6) Trumpets-2
- (7) Trombones-3
- (8) Tuba-1
- (9) Timpani-1
- (10) Tam-tam-1
- (11) Violin I-12-16
- (12) Violin II-12-16
- (13) Violas-8-10
- (14) Cellos-10-12
- (15) Double Bass-8

d. Methods of gradual decrease

- (1) Gradually drop instruments
- (2) Reduce speed of notes and tempo
- (3) Reduce dynamic level from *fff* to *pppp*
- (4) Use mutes
- (5) Many rests and pauses
- (6) From high to low: use instruments in low ranges, as well as low-pitched instruments.
- (7) Employ dark timbres
- (8) Reduce total orchestral range from distantly spaced to close spacing.

e. Detailing

- (1) mm. 126-137

- (a) Double bass less active (sustained tone, only)
- (b) Trombone: reduce their numbers, and drop out
- (c) Horn: reduce their numbers
- (d) Trumpet: drop altogether
- (e) Oboe; flute: retain for 4 mm., then drop

(2) mm. 137-146

- (a) Trombone and tuba choir, only (reduce dynamics from p to ppppp)

(3) mm. 147-end

- (a) Begin with medium-sized group of instruments, but not in their characteristic ranges:
  1) 2 flutes: low range
  2) 2 oboes: low range
  3) 2 clarinets: low range
  4) 2 bassoons: neutral middle range
  5) 2 horns: low range
  6) 2 trombones: middle range
  7) Violin I and II: middle range; alternate with:
  8) Viola and cello: middle range
  9) Double bass: middle range
- (b) Effect is weaker than before (less brilliant)
- (c) Decrescendo by dropping instruments:
  1) m. 151: drop; 2 flutes, 2 oboes, 2 trombones
     Use lower ranges: 2 clarinets, 2 bassoons
  2) m. 153: drop; 1 horn
  3) m. 154: drop; violin I and II
  4) m. 155: drop; 2 clarinets, 1 horn
  5) m. 159: drop; violas
  6) m. 163: drop; 2 bassoons

  only cello and double bass remain
- (d) Other methods of decrescendo, after most instruments have dropped out
  1) m. 152 (clarinet): lower pitch right before dropping out
  2) m. 156 (cello): weaken sound by divisi and by alternating small groups
  3) m. 165 (double bass): weaken strength of sound with pizz. and rests

Timbre

1. Brilliant. Bach, J. S., Brandenburg Concerto No. 2. Third movement, mm. 1-57. (Short movement; whole movement may be played, if desired.)

a. Instrumentation: use of Baroque high trumpet as soloist in high range.

   (1) Trills
   (2) Rapid figuration
   (3) Repeated notes
   (4) Piercing tone quality
   (5) Articulation: sharp staccato tonguing

b. Contrast between sections with trumpet and those without trumpet increase sense of brilliance.

   (1) mm. 1-26: with trumpet
   (2) mm. 27-40: without trumpet
   (3) mm. 41-57: with trumpet

2. Brilliant. Beethoven, Ludwig van, Leonore Overture No. 3, Allegro, p. 8, measure 12 (letter A) to p. 14, measure 8 (letter B).

   a. Full orchestra, playing *ff*
   b. Brilliance achieved by:

      (1) Fast tempo
      (2) High registration, particularly in violin I and II, flute I and II.

   c. Also. Melody figure (ascending triad) played by bright sounding high brass: two horns and two trumpets in fairly high range.

3. Muffled. Weber, C. M. von, Oberon Overture, Adagio sostenuto, mm. 1-21 (especially mm. 1-9).

   a. Small orchestra

      (1) Soloists
      (2) Soft dynamics
      (3) Medium instrumental ranges

   b. Muffled quality results specifically from:

      (1) Use of horn: piano, dolce, legato
      (2) Mutes on violin I and II

4. Dark. Liszt, Franz, Les Preludes, mm. 109-130

   a. Masses orchestral crescendo: from low range to high
   b. Feeling of tension (ominous; something about to happen) implemented by string tremolos

5. Heavy, lean. Britten, Benjamin, The Young Person's Guide to the Orchestra, pp. 40-43 ("Variation L").

   a. Brass quartet, trombone I and II, bass trombone, tuba

   b. Timbre accentuated by accompaniment: high staccato contrasting woodwinds.

6. Wide range. Bartók, Béla, "Ostinato," Mikrokosmos, Book 6, No. 140

   a. Wide range

      (1) Dark (mm. 1-7)
      (2) Brilliant (mm. 104-115; mm. 138-150)

   b. Sharp contrasts (m. 81)
   c. Many special effects

      (1) Pianistic; virtuoso
      (2) Closely spaced chord clusters in the bass (mm. 1-7), (m. 81)
      (3) Percussive quality: hammering of repeated notes and chords (m. 104)
      (4) Piano's wide range employed (six octaves, here)
      (5) Speed and dexterity: crossing of hands, use of complex accidentals, etc. (not audible: need score and/or live performance for this)

7. Wide range. Beethoven, Ludwig van, Symphony No. 5 in C minor, Op. 67, second movement

   a. Mellow: mm. 1-8 (cello predominant)
   b. Brilliant: mm. 147-156 (trumpet fanfares, reinforced by high flutes)
   c. Dark: mm. 123-131 (low strings; clarinet and bassoon solos)
   d. Light: mm. 166-176 (third variation, in minor)
   e. Many different instrumental colors used
   f. Sharp contrast of trumpet fanfares against the rest of the orchestra: mm. 31-38, mm. 80-87, mm. 147-156

8. Shifts (between brilliant and subdued). Mozart, W. A., Symphony No. 38 in D major, K. 504 ("Prague"). First movement, Allegro, mm. 37-97 (third beat).

   a. Characteristics of brilliant passages:

      (1) Use of many instruments
      (2) Woodwinds very prominent
      (3) High ranges in woodwinds (especially flute)
      (4) Staccato articulation (particularly woodwinds)
      (5) Loud dynamic level
      (6) Accent off-beats (see: mm. 55 ff.: second and fourth beats receive accent)
      (7) Sustained tones are outstanding (especially in flute) because of registration
      (8) Wide spacing between instruments

b. Characteristics of subdued passages:

  (1) Few instruments
  (2) Strings predominate; or strings with a woodwind soloist
  (3) Low ranges
  (4) Soft dynamics
  (5) Fairly legato articulation
  (6) Some sustained tones
  (7) Close spacing

c. Examples of shifts between brilliant and subdued:

  (1) mm. 37-42: subdued
  (2) mm. 43-45: brilliant
  (3) mm. 45-54: subdued
  (4) mm. 55-71: brilliant
  (5) mm. 71-80: subdued
  (6) mm. 81-95: grows to brilliant through a crescendo
  (7) mm. 95-97: subdued

Materials

Books

Ratner, Leonard G., Music--The Listener's Art (New York: McGraw-Hill Book Company, Inc., 1957).

Scores

Bach, J. S., Brandenburg Concerto No. 2, Philharmonia Miniature No. 94. Third movement, p. 25.

Bartók, Béla, "Ostinato," Mikrokosmos, Book 6, No. 140. Winthrop Rogers Edition, Boosey and Hawkes, Limited, Vol. VI, pp. 26-31.

Beethoven, Ludwig van, Leonore Overture No. 3, Op. 72a, M. Baron, Inc., miniature.

Beethoven, Ludwig van, Symphony No. 3 in E^b major, Op. 55 ("Eroica"). Second movement, p. 36, M. Baron, Inc., miniature.

Beethoven, Ludwig van, Symphony No. 5 in C minor, Op. 67. Kalmus Miniature Orchestra Score No. 5. Second movement, p. 31.

Brahms, Johannes, Symphony No. 1 in C minor, Op. 68. Eulenburg Miniature, No. 425. First movement, p. 1.

Britten, Benjamin, The Young Person's Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell). Hawkes Pocket Score (Boosey and Hawkes) No. 606.

Liszt, Franz, Les Preludes. Edition Eulenburg No. 449.

Mendelssohn-Bartholdy, Felix, A Midsummer Night's Dream, Scherzo, Op. 61, No. 1. Kalmus Miniature Orchestra Score No. 81, pp. 1-33.

Mozart, W. A., Symphony No. 38 in D major, K. 504 ("Prague"). First movement, Allegro. Philharmonia Miniature No. 61, p. 7.

Ravel, Maurice, Bolero, Durand and C$^{\underline{ie}}$, Paris.

Tschaikowsky, P., Symphony No. 6 in B minor, Op. 74 ("Pathétique"). Fourth movement, Eulenburg Miniature No. 479, p. 185.

Weber, C. M. von, Oberon Overture, Philharmonia Miniature No. 23.

Records

Bach, J. S., Brandenburg Concerto No. 2, third movement. London LS226, Karl Münchinger and the Stuttgart Chamber Orchestra. Side DRL 393, band 3.

Bartók, Béla, "Ostinato," Mikrokosmos, Book 6, No. 140, Columbia SL-229. Gyorgy Sandor, Piano (Vol. III), side 2 (ML 5084), band 4.

Beethoven, Ludwig van, Leonore Overture No. 3, Op. 72a, Angel 35258. Otto Klemperer and the Philharmonia Orchestra. Side XAX 674, band 2.

Beethoven, Ludwig van, Symphony No. 3 in E^b major, Op. 55, ("Eroica"), second movement. Columbia ML 5320. Bruno Walter and the Columbia Symphony Orchestra, side 1, band 2.

Beethoven, Ludwig van, Symphony No. 5 in C minor, Op. 67, second movement. Angel 35843, Otto Klemperer and the Philharmonia Orchestra, side 1, band 2.

Brahms, Johannes, Symphony No. 1 in C minor, Op. 68, first movement. Columbia ML 5789. Bruno Walter and the Columbia Symphony Orchestra, side 1, band 1.

Britten, Benjamin, The Young Person's Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell). If available: Columbia ML 5783. Eugene Ormandy and the Philadelphia Orchestra. Otherwise: London LL917. Eduard van Beinum and the Concertgebouw Orchestra of Amsterdam. About one inch from label.

Liszt, Franz, Les Preludes, Columbia ML 5198. (Main title: "Dukas: The Sorcerer's Apprentice"), Dimitri Mitropoulos and the New York Philharmonic. Side marked x"Lp" 41495, band 2.

Mendelssohn-Bartholdy, Felix, A Midsummer Night's Dream, Scherzo, Op. 61, No. 1 RCA Victrola VIC-1023. Pierre Monteux and the Vienna Philharmonic, side 1, band 2.

Mozart, W. A. Symphony No. 38 in D major, K. 504 ("Prague"), Allegro, first movement. Angel Records 35408. Otto Klemperer and the

Philharmonia Orchestra. Side XAX 993, about three-fourths inch in from band 1.

Ravel, Maurice, Bolero, RCA Victor LM 1984. Charles Munch and the Boston Symphony Orchestra (Main title: "The Virtuoso Orchestra"), side 2, band 1.

Tschaikowsky, P., Symphony No. 6 in B minor, Op. 74 ("Pathétique"). Columbia ML 4544. Eugene Ormandy and the Philadelphia Orchestra, side 2, band 2.

Weber, C. M. von, Oberon Overture, RCA Victor LM 6026 (Main title: "A Toscanini Omnibus"). Arturo Toscanini and the NBC Symphony Orchestra, side 2, band 1.

Sample Lesson Plan (pp. 31-37)

Lesson plans based on various approaches were developed to teach basic concepts, to begin to organize an eight-year plan, and to prepare students for dealing with the exemplar approach. Only a few of the lesson plans are given here which show the implementation of the ideas of Ratner.

Other lesson materials in the rear of this appendix were developed to fill perceived gaps in the adapted structure.

QUALITIES OF SOUND (TIMBRE-ORCHESTRAL COLOR IN MUSIC)

Unit No. 1, Lesson Plan No. 4

Instructional Unit: Timbre-Orchestral Color in Music

References: Ratner, Leonard G. Music--The Listener's Art. Second edition. (New York: McGraw-Hill Co., Inc., 1966)

I. Introduction

A. Objectives. Be able to

1. Bring out your immediate impressions and reactions to music.
2. Establish guideposts for listening to music, based on these impressions and reactions.

B. Reasons. Music is a very personal thing; it means something different to each individual person. Today, with all the various pressures on us to conform--to fit into a preconceived pattern--music provides a way out. Because there are so many different kinds of music, because so many possibilities for musical combination exist, because of the diversity of human beings, no two people hear exactly alike. About the only quality people have in common, perhaps, is that the more they listen to music, the more they hear!

II. Explanation and demonstration

A. Timbre. One of the first qualities about a piece that strikes people is how brilliant or how muffled a sound comes out. What is it about a parade that thrills us? Generally, it is not only what we see, but what we hear--the sound of a barely audible band in the distance coming gradually closer, finally blaring out in all its brilliance. When we hear something that sounds dull or bright, we are listening to its color--or timbre. Now, let's hear some extremes of timbre.

B. Brilliant timbre. First, let's listen to an extraordinarily bright sound, made principally by a trumpet playing much higher than any normally in use. This kind of trumpet was in use several hundred years ago, and today, when practically nobody plays it anymore, it requires a real virtuoso to play it well.

Note. Play Bach's Brandenburg Concerto No. 2, third movement, as specified in the appendix attached to this lesson plan. Since this is a very short movement, it may be played in its entirety, if desired.

Teacher information. The instrumentation employs the Baroque high trumpet as a soloist in its high range. The part is a virtuoso one, containing trills, rapid figuration, repeated notes, and sharp staccato tonguing. The instrument used in this recording (see appendix) has a piercing tone quality. Contrasts between sections with the trumpet and those without that instrument serve to increase the work's sense of brilliance. These passages are:

mm. 1-26:	with trumpet
mm. 27-40:	without trumpet
mm. 41-57:	with trumpet

C. Brilliant timbre. Here is another example of a brilliant sound.

Note. Play Beethoven's Leonore Overture No. 3, Allegro section, from p. 8, m. 12 (letter A) to p. 14, m. 8 (letter B), using the record and score specified in the accompanying appendix.

Teacher information. This selection is for full orchestra, playing fortissimo. Its brilliance is achieved by the combination of: 1) fast tempo, 2) high registration, particularly in the case of violins I and II and flutes I and II, and 3) the use of two horns and two trumpets in fairly high range on a melody figure (an ascending triad).

D. Muffled timbre. Less frequently, composers use a muffled sounding orchestra. The rather dulled effect might have reminded someone at one time of an orchestra playing with mufflers wrapped around their instruments; perhaps that is why it is referred to as a "muffled" sound. When you are listening to this next piece, try to figure out why it sounds so different from the two works you just heard.

Note. Play Weber's Oberon Overture, Adagio sostenuto (mm. 1-21)--concentrating particularly on the first nine measures.

Teacher information. This work employs a small orchestra, consisting primarily of instruments employed as soloists. It is notable for its soft dynamics and use of medium-level instrument ranges, deliberately steering away from brilliance or virtuosity.

The muffled quality results specifically from the use of horns playing piano, dolce, and legato, as well as from muted first and second violins.

E. Dark timbre. Another kind of timbre gives a feeling of great tension--an ominous feeling that something is about to happen. We might call this a dark timbre.

Note. Play an excerpt from Liszt's Les Preludes, mm. 109-130, only.

Teacher information. This section consists of a massed orchestral crescendo, going from low to high range. The feeling of great tension is implemented by string tremolos.

F. Heavy, lean timbre. Now let's listen to the heavy, but spare, sound of a brass quartet: two trombones, bass trombone, and tuba.

Note. Play an excerpt ("Variation L") from Britten's The Young Person's Guide to the Orchestra, using the preferred recording of the two listed in the appendix, if available.

Teacher information. The timbre of this section is accentuated by its contrasting accompaniment: high staccato woodwinds (this is a contrast of registration, articulation, and orchestral timbre).

G. Wide range of timbre. All of the pieces we have heard today have had one type of timbre predominating. Let's hear some familiar works of a more subtle nature: their timbre covers a wide range, from dark to brilliant.

(1) In the first piece, listen to the special effects the composer has used to take advantage of the possibilities of the piano. Sometimes, the pianist plays many notes simultaneously and close together--almost as though he had sat down on the piano, instead of the piano bench. Other times, it sounds as though he were playing a drum, instead of a piano, as he repeatedly hammers out notes.

Note. Play Bartók's "Ostinato," from the Mikrokosmos, Book 6, No. 140.

Teacher Information. This is a piece of wide range in timbre, from dark (mm. 1-7) to brilliant (mm. 104-115; mm. 138-150), as well as one of sharp contrasts in timbre (see m. 81, for example).

Many special effects enliven this pianistic, virtuoso piece. Among them are:

(a) The closely spaced chord clusters in the bass (mm. 1-7; m. 81).
(b) The percussive quality of repeated, hammered notes and chords (m. 104).
(c) The employment of the piano's extremely wide range (six octaves are used, here).
(d) The speed and dexterity of execution required of the performer: the crossing of hands, and the use of complex accidentals. Of course, this is not audible; one would need a score and live performance to completely appreciate the technical difficulties of performance.

(2) Now, listening to Beethoven's Fifth Symphony once again, see if you can differentiate between mellow and brilliant, between light and dark sounds in the orchestra. Many different orchestral colors are used; you should have no trouble hearing the trumpet fanfares against the rest of the group, for instance.

Note. Play Beethoven's Symphony No. 5, second movement.

Teacher information. Different timbres appear as follows:

(a) Mellow: mm. 1-8 (cello predominant).
(b) Brilliant: mm. 147-156 (trumpet fanfares, reinforced by high flutes).
(c) Dark: mm. 123-131 (low strings; clarinet and bassoon solos).
(d) Light: mm. 166-176 (third variation, in minor).
(e) Sharp contrast of trumpet fanfares against the rest of the orchestra: mm. 31-38; mm. 80-87; mm. 147-156.

H. Shifts between brilliant and subdued timbre. A very interesting way that a composer can hold your attention is by constantly shifting between brilliant and subdued timbres. Here is an example of this technique.

Note. Play Mozart's Symphony No. 38, first movement, Allegro section, mm. 37-97 (to the third beat of m. 97).

Teacher information. In this work, characteristics of brilliant passages are:

(1) The use of many instruments.
(2) Woodwinds are very prominent.
(3) The woodwinds play in their high ranges--particularly the flute.
(4) Staccato articulation--especially the woodwinds.
(5) The loud dynamic level.
(6) The off-beats are accented (see: mm. 55 ff., in which the second and fourth beats receive the accent).

(7) Because of their registration, the sustained tones are outstanding--particularly in the flute.
(8) Wide spacing between instruments.

Characteristics of subdued sections are:

(1) Few instruments are used.
(2) Strings predominate; sometimes they are used with a woodwind soloist.
(3) Instruments are employed in their low ranges.
(4) Soft dynamics are used.
(5) Articulations are generally legato.
(6) Some sustained tones appear.
(7) The spacing is close.

Examples of shifts between brilliant and subdued passages are:

mm. 37-42:	Subdued
mm. 43-45:	Brilliant
mm. 45-54:	Subdued
mm. 55-71:	Brilliant
mm. 71-80:	Subdued
mm. 81-95:	Grows to brilliant through a crescendo
mm. 95-97:	Subdued

III. Review

A. Student questions: Clarification of points of difficulty. Ask students if they have any questions. Emphasize the fact that they are free to break in with questions at any time during the lesson.

B. Summary of the lesson. Timbre (orchestral color) helps to keep music vital and interesting to the listener. Sometimes a piece which would sound very dull on the piano comes alive because of its orchestration.

C. Closing statement. Now, in addition to registration, amount of sound, and dynamics, you can try to listen to the timbre of a composition. After a while, you'll be able to identify a composer by the timbre of his orchestra, just as, if you knew him today, you could probably recognize him on the phone by the sound of his voice.

Appendix

Books

Ratner, Leonard G. Music-The Listener's Art. Second edition. (New York: McGraw-Hill Book Co., Inc., 1966).

Scores

Bartók, Béla. "Ostinato," Mikrokosmos, Book 6, No. 140. Winthrop Rogers, Edition, Boosey and Hawkes, Ltd., Vol. VI, pp. 26-31.

Beethoven, Ludwig van. Leonore Overture No. 3, Op. 72a, Allegro. M. Baron, Inc., miniature, p. 8, m. 12 (letter A) to p. 14, m. 8 (letter B).

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. Kalmus Miniature Orchestra Score No. 5. Second movement, p. 31.

Britten, Benjamin. The Young Person's Guide to the Orchestra. Op. 34 (Variations and Fugue on a Theme of Purcell). Hawkes Pocket Score (Boosey and Hawkes) No. 606. Variation L: pp. 40-43.

Liszt, Franz. Les Preludes. Edition Eulenburg No. 449, mm. 109-130 (pp. 25-26.)

Mozart, W. A. Symphony No. 38 in D major, K. 504 ("Prague"). Philharmonia Miniature No. 61. First movement, Allegro, mm. 37-97 (p. 7 ff.).

Weber, Carl Maria von. Oberon Overture, mm. 1-21 (Adagio sostenuto). Philharmonia Miniature No. 23.

Records

Bach, Johann Sebastian. Brandenburg Concerto No. 2. Third movement. London LS226. Karl Munchinger and the Stuttgart Chamber Orchestra. Side DRL 393, band 3.

Bartók, Béla. "Ostinato," Mikrokosmos, Book 6, No. 140. Columbia SL-229. Gyorgy Sandor, Piano (Vol. III). Side 2 (ML 5084), band 4.

Beethoven, Ludwig van. Leonore Overture No. 3, Op. 72a, Angel 35258. Otto Klemperer and the Philharmonia Orchestra. Side XAX, band 2.

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. Second movement. Angel 35843. Otto Klemperer and the Philharmonia Orchestra. Side 1, band 2.

Britten, Benjamin. The Young Person's Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell).

If available. Columbia ML 5183. Eugene Ormandy and the Philadelphia Orchestra (Main title: Prokofiev: Peter and the Wolf, Op. 67). Side x "Lp" 39643; otherwise London LL917. Eduard van Beinum and the Concertgebouw Orchestra of Amsterdam. About one inch from the label.

Liszt, Franz. Les Preludes. Columbia ML 5198. (Main title: Dukas: The Sorcerer's Apprentice), Dimitri Mitropoulos and the New York Philharmonic. Side x "Lp" 41495, band 2, one inch in.

Mozart, W. A. Symphony No. 38 in D major, K. 504 ("Prague"). First movement, Allegro. Angel Records 35408. Otto Klemperer and the Philharmonia Orchestra. Side XAX 993, about 3/4 inch from band 1.

Weber, Carl Maria von. Oberon Overture. RCA Victor LM 6026 (Main title: A Toscanini Omnibus). Arturo Toscanini and the NBC Symphony Orchestra. Side 2, band 1.

Sample Lesson Plan (pp. 38-50)

QUALITIES OF MOVEMENT (UNIT NO. 2) (EXAMPLES FOR TEACHING)

I. Suggested order of teaching musical principles. Long-range objectives for an eight-year plan.

  1. Qualities of sound
  2. Qualities of movement
  3. Arrival
  4. Consonance and dissonance
  5. Phrase structure
  6. Texture
  7. Rhythm
  8. Melody
  9. Harmonic action
  10. Form

II. Definition of movement. The progression of sound in time. (Source: Leonard G. Ratner, *Music--The Listener's Art* /New York: McGraw-Hill Co., Inc., 1957/, p. 6).

III. Justification for placing MOVEMENT second

  1. Includes some fundamentals of music
    a. Speed
    b. Continuity
  2. These concepts are teachable on a rudimentary level.
  3. The unit requires very little previous knowledge in order to be comprehensible.
  4. "Sound is the raw material of music...the point of departure in the musical experience....Yet sound alone is not music. Something has to happen to the sound. It must move forward in time. Everything that takes place musically involves the movement of sound...." (Ratner, pp. 1-2).
  5. Close link between MOVEMENT and human experience (Ratner, p. 6)
    a. Similarity between musical movement and physical movement
      (1) Music to accompany the dance
      (2) Music to accompany ceremonies
      (3) Music to accompany the drama
    b. Relation of musical movement to emotional experience
      (1) Suggestion of moods, emotional states
      (2) Fast: associated with vigorous physical action, excitement; little reflection
      (3) Slow: gives impression of concentration, reflection, deep and deliberate stirring of feelings; conveys relaxed quality

IV. Qualities of movement. Principal categories

  1. Pace: fast, moderate, slow
  2. Regularity: regular, irregular
  3. Flow: vigorous, gentle; tense, relaxed; other?

V. Qualities of movement. Generalizations about various stylistic periods

1. Pace
    - a. Slow: Romantic
    - b. Moderate: Renaissance (sacred, vocal)
    - c. Vigorous, active, rapid:
        - (1) Renaissance (secular, instrumental)
        - (2) Late Baroque
        - (3) Classic
        - (4) Modern
2. Regularity
    - a. Differs from style to style: Renaissance
    - b. Steady:
        - (1) Renaissance
        - (2) Late Baroque ("motoric")
        - (3) Classic (influence of song and dance)
    - c. Sharp contrasts: Early Baroque
    - d. Uncertain flow; shifting; unsteady:
        - (1) Baroque
        - (2) Romantic
    - e. Wide range:
        - (1) Baroque
        - (2) Classic
        - (3) Romantic
        - (4) Modern
    - f. Imbalanced:
        - (1) Romantic
        - (2) Modern
    - g. Cross-rhythms: Modern
3. Flow
    - a. Gentle: Renaissance
    - b. Growing vigor: Baroque
    - c. Strong: Classic
    - d. Less vigorous: Romantic
    - e. Percussive: Modern

Examples of Slow Pieces: Varying Degrees of Regularity and Flow

1. Ravel, Maurice. "Ondine," Gaspard de la Nuit (beginning).

    a. Pace. Slow
    b. Regularity. Steady, moderate level; no strong drive (Impressionism)
    c. Flow. No sharp breaks

2. Mozart, W. A. Requiem, K. 626. Beginning (orchestral introduction), mm. 1-8.

    a. Pace. Very slow (Adagio)
    b. Regularity:

        (1) Carefully measured opening
        (2) Rigid pointing out of beats in strings
        (3) Woodwind solos freer

    c. Flow. No marked breaks in sound

3. Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). 2nd movement, mm. 1-16.

    a. Pace. Slow (Adagio assai)
    b. Regularity. Yes
    c. Flow. Stop at the end of each phrase

4. Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. 2nd movement.

    a. Pace

        (1) Slow
        (2) But with swinging sense of movement (mm. 1-8: dotted rhythms)

    b. Regularity

        (1) Regular
        (2) Except for occasional moments of pause (sectionalization by pauses):

            (a) m. 8
            (b) m. 10
            (c) m. 15
            (d) m. 19
            (e) m. 22

    c. Flow

        1. Continuously flowing: lyric, even (mm. 1-8)

2. Deviations in sections of contrast

    a. Sense of the suspension of movement

        (1) mm. 10-15
        (2) mm. 19-20 (repeated cadences)

    b. Bold, driving trumpet fanfares (mm. 32-38)

3. Occasionally broadening into grand manner, especially when fullness of sound is involved

    a. mm. 32-38
    b. mm. 78-87

5. Hindemith, Paul. Symphony No. 3, Op. 22. 1st movement, m. 5ff.

    a. Pace: Slow
    b. Regularity:

        1. Faster in drive to points of arrival (p. 2: "Ein wenig drängen")
        2. Slower after arrival (p. 2: "Gehalten", "ritenuto")

    c. Flow:

        1. This piece is an example of Neoclassicism.
        2. Inclined to be steady, purposeful, with indications of a drive to rhythmic and harmonic points of arrival
        3. Sense of phrase and period structure quite clear
        4. Often--strongly maintained relationship of statement and counterstatement

Examples of Moderately Paced Pieces
Varying Degrees of Regularity and Flow

1. Anon. Laus Deo Patri ("Praise Be to God, the Father") Gregorian Chant Antiphon.

    a. Pace. Moderate
    b. Regularity

        1. Very regular
        2. Smoothness is a feature of the style

    c. Flow

        1. Continuous flow
        2. Caesuras for breathing, only

2. Mozart, W. A. Overture to *Don Giovanni*, K. 527. Andante section, only.
    a. Pace. Moderately slow and moving (Andante)
    b. Regularity. Same tempo throughout
    c. Flow
        (1) Speed of notes changes; gives flux to tempo
        (2) *exx.*
            (a) Pause on held chords (mm. 18, 20)
            (b) Followed by rapid sixteenth notes to build momentum (m. 23ff)
3. Mozart, W. A. "Menuetto," from *Cassation No. 2* in Bb, K. 99 (63a).
    a. Pace. Moderate
    b. Regularity
        (1) Steady; could be danced to
        (2) Strong influence of the dance (minuet)
        (3) Tempo slightly slower at Trio
    c. Flow
        (1) Steady within sections
        (2) Change at Trio: pauses (mm. 2 and 3, third beat of each)
4. Byrd, William. "Mounsiers Almaine," from Thomas Morley's "First Book of Consort Lessons," Anthology first published in 1599.
    a. Pace. Moderate to vigorous
    b. Regularity. Yes
    c. Flow
        (1) Basic rhythmic patterns (𝅗𝅥♩♩ ; ♫♩𝅗𝅥)
        (2) Varied by different figuration and rhythmic values
        (3) *Ritard* in performance at the end
            (*Note*: the performers play the score through *twice*).
5. Strauss, Johann, Jr. *On the Beautiful Blue Danube* (Waltz), Op. 314. Piano score: p. 3, first four lines, only.
    a. Pace. Moderate "waltz tempo"
    b. Regularity. Gets a bit faster in the recording
    c. Flow. Regular, well-defined breaks in the flow of sound

Examples of Fast Pieces
Varying Degrees of Regularity and Flow

1. Bach, J. S. *Brandenburg Concerto No. 5*. First movement.
    a. Pace. Fast (Allegro)
    b. Regularity. Consistent tempo
    c. Flow. Constant forward drive
2. Bach, J. S. "Badinerie," from *Orchestral Suite No. 2* in B minor (S. 1067).
    a. Pace. Vigorous

  - b. Regularity. Steady ("motoric") throughout piece (slight ritard in performance at end of piece)
  - c. Flow. Forward drive

3. Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). First movement to m. 45.
  - a. Pace. Quick; vivacious in spirit (Allegro con brio)
  - b. Regularity. Yes
  - c. Flow. Recurrent

4. Beethoven, Ludwig van. Symphony No. 7 in A major, Op 92. Third movement.
  - a. Pace. Very quick (Presto)
  - b. Regularity. Yes
  - c. Flow. Steady; no breaks except for one

5. Beethoven, Ludwig van. Symphony No. 7 in A major, Op. 92. First movement.
  - a. Pace. Lively (Vivace)
  - b. Regularity. Yes
  - c. Flow. Continuous, except for one fermata (m. 88)

6. Rameau, Jean Philippe. La Poule ("The Hen"), from Pièces de clavecin, Book II.
  - a. Pace. Fast
  - b. Regularity. Very steady; regulated by opening repeated eighth note ("clucking") motif
  - c. Flow. Continuous figuration

7. Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55. Fourth movement.
  - a. Pace. Very fast (Allegro molto)
  - b. Regularity. Yes
  - c. Flow
    - (1) Change manner of movement from one passage to another (contrast movement on a large scale): mm. 1-11: headlong rush, brought up short at fermata
    - (2) Deliberate manner at times
      - (a) Strict beat marking with pauses
      - (b) See mm. 12-43
    - (3) At other times, flowing style (see variation 1, mm. 42-59)

8. Stravinsky, Igor. Le Sacre du Printemps: "Dance of the Adolescents" (Score: pp. 11-16, m. 2).

- a. Pace. Fast
- b. Regularity. Motoric
- c. Flow
  - (1) Percussive
  - (2) Underlying regular beat grouped into varying measures by changing accent (imbalance in quality of movement)
    - (a) Accent created by emphasis
    - (b) Accent created by instrumental color (eight horns)

9. Bartók, Béla. "Ostinato" from Mikrokosmos, Book, 6, No. 140.

- a. Pace
  - (1) Quick
  - (2) One middle section somewhat slower
- b. Regularity
  - (1) Strict regularity within sections
  - (2) Except for one or two places that seem to be held back momentarily
- c. Flow
  - (1) Basically
    - (a) Driving, energetic manner
    - (b) Emphatic articulation
    - (c) Occasional contrasting lyrical manner
  - (2) Sometimes. Sense of easy, regular, somewhat relaxed movement
  - (3) Other times
    - (a) More intense, strained effect
    - (b) Generally, when color is most brilliant and sound strongest

10. Stravinsky, Igor. L'Histoire du Soldat ("Story of a Soldier"): "The Royal March."

- a. Pace. Rapid
- b. Regularity
  - (1) Wide range; shifting
  - (2) Rhythmic imbalance
  - (3) Cross-rhythms
    - (a) Rhythmic counterpoint
    - (b) Maintained as pedals

c. Flow

    (1) Shifting
    (2) Changing meter
    (3) Unusual groupings predominant
    (4) Use of instruments in percussive sense
    (5) Characteristic brief silences

11. Stravinsky, Igor. Le Sacre du Printemps: "Games of Rival Cities" (Score: pp. 46-58).

    a. Pace. Fast
    b. Regularity. Changes; starts and stops
    c. Flow. Alternate percussive and motoric with sing-song lyric style

        (1) Exx. of percussive, motoric style

            (a) p. 46, m. 1-p. 49, m. 4
            (b) p. 50, mm. 2-4
            (c) p. 51, m. 5-p. 56, m. 13

        (2) Exx. of sing-song, lyric style

            (a) p. 49, m. 4-p. 50, m. 1
            (b) p. 50, m. 4-p. 51, m. 4
            (c) p. 56, m. 3-p. 58, m. 2 (mixed, here)

Examples of Pieces with Varying Pace as well as Different Degrees of Regularity and Flow

1. Chopin, Frederic. Waltz No. 11 in Gb major, Posth. Op. 70, No. 1.

    a. Pace. Varies
    b. Regularity. Large-scale contrasts

        (1) Starts fast and brilliant
        (2) Slow and singing trio section (Score: p. 65 "Meno mosso")
        (3) Return to Tempo I (Score: p. 67)

    c. Flow. Continual flow; no marked breaks

2. Wagner, Richard. Tristan und Isolde: Prelude

    a. Pace. Varies
    b. Regularity. Continuously intensifying movement

        (1) Begins extremely slowly, with long pauses and long, drawn-out tones

        (2) Ends same way (m. 85ff; p. 18 in score)
        (3) m. 18: increase movement; no more stops
        (4) m. 40: increase tempo to animate
        (5) m. 63: faster note values give impression of increasing speed

    c. Flow. No sharp breaks

3. Beethoven, Ludwig van. String Quartet in Bb major, Op. 163 ("Grosse fuge").

    a. Pace. Varies
    b. Regularity. Constant starts and stops, and changes of tempo; extremely irregular
    c. Flow. Angular, explosive, highly tense movement

4. Liszt, Franz. Piano Sonata in B minor. Beginning, only.

    a. Pace. Varies

        (1) mm. 1-7: slow, uncertain pace
        (2) m. 8ff: fast, strenuous, energetic; fast change in quality and level of sound

    b. Regularity. Irregular, contrasting sections
    c. Flow. Snowball, cumulative effect of speed

        (1) Halts in pace very noticeable in slow section; gradually become shorter to build tension
        (2) Exx. (slow section): mm. 1, 2, 4, 5, 7
        (3) Exx. (fast section)

            (a) Fairly long pauses: mm. 8, 11, 13, 15, 17
            (b) Less spacing: mm. 18, 19, 20, 21, 22

Appendix

Books

Ratner, Leonard G. Music--The Listener's Art (New York: McGraw-Hill Book Co., Inc., 1957).

Scores

Anon. Laus Deo Patri ("Praise Be to God, the Father"). In: Parrish, Carl and Ohl, John F. Masterpieces of Music Before 1750 (New York: Norton, 1951), p. 5, lines 1-3.

Bartók, Béla. "Ostinato," Mikrokosmos, Book 6, No. 140. Winthrop Rogers Edition, Boosey and Hawkes Ltd., Vol., VI, pp. 26-31.

Bach, J. S. Brandenburg Concerto No. 5. First movement. Philharmonia Miniature No. 97.

Bach, J. S. "Badinerie," from Orchestral Suite No. 2 in B minor. Lea Pocket Score No. 55, p. 38.

Beethoven, Ludwig van. String Quartet in Bb major, Op. 133 ("Grosse fuge"). Heuget et Cie, Paris; beginning to m. 49.

Beethoven, Ludwig van. Symphony No 3 in Eb major, Op. 55 ("Eroica"). "The Nine Symphonies of Beethoven in Score," ed. Albert Wier. Harcourt, Brace, and Co. First movement (to m. 45): p. 56; Second movement (to m. 16): p. 71; Fourth movement (beginning): p. 127.

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67, "The Nine Symphonies of Beethoven in Score," ed. Albert Wier. Harcourt, Brace and Co. Second movement (to m. 38): p. 140.

Beethoven, Ludwig van. Symphony No. 7 in A major, Op. 92, First movement. M. Baron, Inc., No. 7: p. 8 (m. 63) to p. 12 (m. 129). Third movement: p. 45.

Byrd, William. "Mounsiers Almaine" Original Source: Thomas Morley's "First Book of Consort Lessons," Anthology first published in 1599. Modern Source: ed. Sydney Beck for the New York Public Library (C. F. Peters Corp., 1959), p. 137.

Chopin, Frederic. Waltz No. 11 in Gb major, Posth. Op. 70, No. 1. Chopin Waltzes, ed. Herrmann Scholtz. (New York: C. F. Peters Corp., n.d.), p. 64.

Hindemith, Paul. Quartet No. 3, Op. 22, First movement (London: Edition Schott 3435, 1951).

Liszt, Franz. Piano Sonata in B minor (New York: G. Schirmer, Inc., 1938), pp. 2 and 3.

Mozart, W. A. "Menuetto," from Cassation No. 2 in Bb, K. 99 (63a). Mozart Complete Works Edition (Leipzig: Breitkopf und Haertel, 1877-1905), Vol. 23, p. 27.

Mozart, W. A. Overture to Don Giovanni, K. 527: Andante. (Vienna: Philharmonia Miniature No. 14), pp. 1-4 (to meas. 31).

Mozart, W. A. Requiem, K. 626. Philharmonia Miniature No. 59, mm. 1-8.

Rameau, Jean Philippe. La Poule ("The Hen"), from Pièces de clavecin, Book II. (Paris: Durand et Cie), pp. 86-87: omit repetition and section B.

Ravel, Maurice. "Ondine," from Gaspard de la Nuit (Paris: Durand et Cie), p. 3 to p. 4, m. 4.

Strauss, Johann, Jr. On the Beautiful Blue Danube (Waltz), Op. 314. (New York: Jos. W. Stern and Co.). Piano score: p. 3: first four lines, only.

Stravinsky, Igor. L'Histoire du Soldat ("Story of a Soldier"): "The Royal March." J. and W. Chester, Ltd. Miniature (1924), p. 19ff.

Stravinsky, Igor. Le Sacre du Printemps. Edition Russe de Musique. "Dance of the Adolescents"--pp. 11-16 (m. 2). "Games of Rival Cities"--pp. 46-58.

Wagner, Richard. Prelude to Fristen und Isolde. Philharmonia Miniature No. 40, passim.

Records

Anon. Laus Deo Patri (Praise Be to God, the Father). Haydn Society HSL 2071-2073. Side 1, band 1 (beginning, only).

Bach, J. S. Brandenburg Concerto No. 5, First movement. Harmonia mundi HMS 30801, with the Collegium aureum. Side A, beginning.

Bach, J. S. "Badinerie," from Orchestral Suite No. 2 in B minor (S. 1067). Capitol GBR 7252 ("Bach: The Four Suites for Orchestra"). Y. Menvhin and the Bath Festival Orchestra. Side 2, band 7.

Bartók, Béla. "Ostinato," from Mikrokosmos, Book 6, No. 140. Columbia SL-129 ("Complete Bartók: Mikrokosmos"). Gyorgy Sandor, Piano. Vol. III, side 2 (ML 5084), band 4.

Beethoven, Ludwig van. String Quartet in Bb major, Op. 133 ("Grosse fuge"). M-G-M Records 2-E3 ("Bach; The Art of the Fugue"). Arthur Winograd conducting the Arthur Winograd String Orchestra. Side 4, beginning.

Beethoven, Ludwig van. Symphony No. 3, in Eb major, Op. 55 ("Eroica"), First movement. RCA Victor LM 6901-3. Arturo Toscanini and the NBC Symphony Orchestra. Side 3, band 1.

Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"), Second movement. RCA Victor LM 6901-3. Arturo Toscanini and the NBC Symphony Orchestra. Side 3, band 2.

Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"), Fourth movement. RCA Victor LM 6901-4. Arturo Toscanini and the NBC Symphony Orchestra. Side 4, band 2.

Beethoven, Ludwig van. *Symphony No. 5* in C minor, Op. 67, Second movement. Angel 35231. Herbert von Karajan and the Philharmonia Orchestra. Side 1, band 2.

Beethoven, Ludwig van. *Symphony No. 7* in A major, Op. 92, First movement, beginning with the *vivace*. Richmond (London) B19054. Erich Kleiber and The Concertgebouw Orchestra of Amsterdam. Side 1, band 1, about 1 inch in (high flute solo on repeated dotted rhythmic figure).

Beethoven, Ludwig van. *Symphony No. 7* in A major, Op. 92, Third movement. Richmond B19054. Erich Kleiber and the Concertgebouw Orchestra of Amsterdam. Side 2, band 1.

Byrd, William. "Mounsiers Almaine." RCA Victor Soria LD-2656 ("An Evening of Elizabethan Music"). The Julian Bream Consort. Side 1, band 1.

Chopin, Frédéric. *Waltz No. 11* in Gb major, Posth. Op. 70, No. 1. Columbia ML 4522. Diun Lipatti, Piano. Side 1, 1 inch from the end.

Hindemith, Paul. *Quartet No. 3*, Op. 22, First movement. Capitol P8151. The Hollywood String Quartet. Side 1, band 1.

Liszt, Franz. *Piano Sonata* in B minor. Epic LC 3675. Leon Fleisher, piano. Side 1, beginning.

Mozart, W. A. "Menuetto," from *Cassation No. 2* in Bb, K. 99 (63a). M-G-M Records E3540 ("The Orchestral Serenades, Divertimenti, and Cassations of Mozart"). Side 2, band 6.

Mozart, W. A. Overture to *Don Giovanni*, K. 527. RCA Victor LM6410 (the complete opera). Vienna Philharmonic Orchestra. Erich Leinsdorf, conductor. Side 1, beginning.

Mozart, W. A. *Requiem*, K. 626. Westminister XWN 2230. Vienna State Opera Orchestra, Hermann Scherchen, conductor. Side 1, beginning.

Rameau, Jean Philippe. *La Poule* ("The Hen") from *Pièces de clavecin*, Book II. Vanguard BG 614 ("The Virtuoso Harpsichord"), Volume One. Anton Heileer, Harpsichord. Side 1, band 4.

Ravel, Maurice. "Ondine," from *Gaspard de la Nuit*. Angel 35273 (Ravel Complete Works for Solo Piano, Album 2). Walter Gieseking, piano. Side XAX 728, beginning.

Strauss, Johann, Jr. On the Beautiful Blue Danube (Waltz), Op. 314. Richmond B19089. The Vienna Philharmonic Orchestra, Clemens Krauss, conductor. Side 1, band 1, 1/4 inch in (omit introduction and "tempo di valse"--p. 2 of score).

Stravinsky, Igor. L'Histoire du Soldat ("Story of a Soldier"): "The Royal March." Columbia ML 4964 ("L'Histoire du Soldat Suite"). Igor Stravinsky conducting. Side 1, band 4.

Stravinsky, Igor. Le Sacre du Printemps: "Dance of the Adolescents." Columbia Records MS6319. Igor Stravinsky conducts. Columbia Symphony Orchestra. Side 1. Almost one inch in from the beginning.

Stravinsky, Igor. Le Sacre du Printemps: "Games of Rival Cities." Columbia Records MS 6319. Igor Stravinsky and the Columbia Symphony Orchestra. Side 1. About 2½ inches in from the beginning.

Wagner, Richard. Prelude to Tristan und Isolde. Angel Records 35482. Herbert von Karajan and the Berlin Philharmonic. Side XAX-K-217, beginning.

Sample Lesson Plan (pp. 51-56)

QUALITIES OF MOVEMENT (SLOW PACE)

Unit No. 2, Lesson Plan No. 5

Instructional unit: Movement in Music--Slow Pace.

Reference: Ratner, Leonard G. Music--The Listener's Art. Second edition. (New York: McGraw-Hill Co., Inc., 1966.)

I. Introduction

A. Objectives. Be able to

1. Bring out your immediate impressions and reactions to music.
2. Establish guideposts for listening to music, based on these impressions and reactions.

B. Reasons. Although sound is an important element of music, sound by itself does not constitute music. Something has to happen to the sound. It must move forward in time.

II. Explanation and demonstration

A. Link between movement and human experience. There is a great similarity between musical movement and physical movement. Thus, we can all recall times when we heard music which accompanied the dance, figured in ceremonies, or played a part in the theatre.

Then, musical movement is related to emotional experience: music suggests moods or emotional states. Fast speeds in music are generally associated with vigorous physical action, with excitement, and with a lack of deep thought. Slow music, on the other hand, usually gives the impression of concentration, of reflection, of deep and deliberate stirring of feelings; it tends to convey a relaxed quality to you.

Today, let's listen to some examples of slow pieces.

Teacher information. The definition of movement is: the progression of sound in time.

This unit is a good follow-up for Unit I (Qualities of Sound) because it includes some fundamentals of music (speed and continuity). These concepts are teachable on a rudimentary level, and require very little previous knowledge in order to be comprehensible.

Principal categories included under Qualities of Movement are:

Pace. (Is the composition fast, moderate, or slow?)

Regularity. (Is the piece regular or irregular?)
Flow. (Is the work vigorous, gentle, tense, relaxed, other?)

Generalizations about various qualities of movement exhibited by different stylistic periods may be made--bearing in mind that a work will frequently not fit the mold.

1. Pace
    a. Slow. Romantic period
    b. Moderate. Renaissance (primarily in sacred, vocal music)
    c. Vigorous, active rapid
        (1) Renaissance (primarily in secular, instrumental music)
        (2) Late Baroque period
        (3) Classic period
        (4) Modern period
2. Regularity
    a. Degree of regularity differs from style to style. Renaissance
    b. Steady
        (1) Renaissance
        (2) Late Baroque period ("motoric")
        (3) Classic period (under the influence of song and dance)
    c. Sharp contrasts. Early Baroque period
    d. Uncertain flow; shifting; unsteady
        (1) Baroque period
        (2) Romantic period
    e. Wide range
        (1) Baroque period
        (2) Classic period
        (3) Romantic period
        (4) Modern period
    f. Imbalanced
        (1) Romantic period
        (2) Modern period
    g. Cross rhythms. Modern period

3. Flow
    a. Gentle. Renaissance
    b. Growing vigor. Baroque period
    c. Strong. Classic period
    d. Less vigorous. Romantic period
    e. Percussive. Modern period

B. Example one. First, let's hear a very slow piece with no particularly strong driving quality, and with no sharp breaks.

Note. Play Ravel's piano piece "Ondine," from Gaspard de la Nuit (beginning only), using the recording specified in the Appendix attached to this lesson plan. This is an impressionist work.

C. Example two. Next, an example of a piece whose tempo is very slow for a special reason. This is a Requiem--or piece for the dead--in which the composer attempts to establish a mood of mourning and sorrow by a slow speed, and a smooth flow of sound without any breaks.

Note. Play the orchestral introduction (mm. 1-8) of the Mozart Requiem, as specified in the appendix. Teacher information. The three categories of movement are as follows:

1. Pace. Very slow (Adagio)
2. Regularity
    a. The opening is carefully measured
    b. There is a rigid pointing out of beats in the strings.
    c. By contrast to the strings, the woodwind solos are much freer
3. Flow. There are no marked breaks in sound

D. Example three. Now, let's listen to another slow piece which differs from the others you just heard in that it does not continue to flow along without any breaks. Instead, you will probably notice that the composer tends to break the sound up into groups, with a stop at the end of each group, or phrase.

Note. Play the second movement (mm. 1-16, only) of Beethoven's Eroica Symphony, using the recording specified in the Appendix.

Teacher information. The three categories of movement are:

1. Pace. Slow (Adagio assai)
2. Regularity. Quite regular
3. Flow. The music pauses at the end of each phrase; there is no elision of phrases.

E. Example four. Here is Beethoven's Fifth Symphony, which you have heard several times. We will listen to the second section, or movement. As you can see, motion is so vital to music that composers even called large portions of their works movements. Sometimes, they referred to parts of their work as the first movement, the second movement, and so on.

In this piece, you will hear that, like the others, it is fairly slow. Now it has a swinging sort of movement.

Note. Demonstrate this movement by playing mm. 1-4 of the second movement of Beethoven's Fifth Symphony on the piano.

You will notice that the music flows along fairly continuously, except for some contrasting sections. Here, the motion almost seems to hang still in the air for a moment, while the composer repeats only material instead of moving forward.

Note. Play the repeated cadences of mm. 19-20 on the piano. Other times, Beethoven stops for a while for bold, driving trumpet fanfares.

Note. Play mm. 32-38 on the piano.

Note. Play the second movement of Beethoven's Symphony No. 5.

Teacher information. The three categories of movement are:

1. Pace. Slow, but with a swinging sense of movement (see the dotted rhythms of mm. 1-8).
2. Regularity. The piece is quite regular, except for occasional moments of pause. These pauses tend to sectionalize the movement somewhat. They occur at the following points: m. 8; m. 10; m. 15; m. 19; and m. 22.
3. Flow. The movement is continuously flowing--lyric even (see mm. 1-8, for example).

   Deviations from this flow occur in sections of contrast, where one has a sense that movement has been temporarily suspended. These passages occur at mm. 10-15; and at mm. 19-20 (repeated cadences). At other times, bold, driving trumpet fanfares (mm. 32-38, for instance) call a momentary halt to forward motion.

   Occasionally, the overall lyric quality of the movement broadens into the grand manner--especially when fullness of sound is involved (see mm. 32-38; mm. 78-87).

F. Example five. Finally, let's listen to a slow section from a string quartet in which the pace is not steady and regular, but changes as the players drive toward a point in the music and then leave that point.

Note. Play the first movement (m. 5 ff.) of Hindemith's Quartet No. 3 (Op. 22), as specified in the Appendix.

Teacher information. The three categories of movement are:

1. Pace. Slow
2. Regularity

    a. The piece becomes faster in a drive to points of arrival (the point on page 2, marked "Ein wenig drängen" in the score, is one such place).
    b. After arrival at these points, the piece becomes slower again (points on page 2, marked "Gehalten" and "ritenuto," respectively, are examples of such places).

3. Flow

    a. This piece is an example of Neoclassicism.
    b. As such it is inclined to be steady, purposeful, and with indications of a drive to rhythmic and harmonic points of arrival.
    c. The sense of phrase and period structure is quite clear.
    d. Often, one hears the strongly maintained relationship of statement and counter-statement.

III. Review

A. Student questions. Clarification of points of difficulty. Ask students if they have any questions. Once again emphasize that they are free to break in with questions at any time in the lesson.
B. Summary of the lesson. The pace, or speed, of a piece is another element of music that is easy to hear.
C. Closing statement. Confidence in your ability to hear music is very important. Not everyone has the same listening equipment--the same ears, the same phonograph, the same way of hearing music--so don't worry if what you hear is somewhat different from what some of your friends pick out in a piece.

Appendix

Books

Ratner, Leonard G. Music--The Listener's Art. Second edition. (New York: McGraw-Hill Book Co., Inc., 1966.)

Scores

Beethoven, Ludwig van. Symphony No. 3 in E^b major, Op. 55 ("Eroica"). Second movement (mm. 1-16). "The Nine Symphonies of Beethoven in Score," editor Albert Wier. Harcourt, Brace, and Co., p. 71.

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. Second movement (mm. 1-38). "The Nine Symphonies of Beethoven in Score," editor Albert Wier. Harcourt, Brace, and Co., p. 140.

Hindemith, Paul. Quartet No. 3, Op. 22. First movement. London: Edition Schott 3435, 1951.

Mozart, W. A. Requiem, K. 626. Mm. 1-8. Philharmonia Miniature No. 59.

Ravel, Maurice. "Ondine," from Gaspard de la Nuit. Paris: Durand et C^{ie}, n.d., p. 3-4, m. 4.

Records

Beethoven, Ludwig van. Symphony No. 3 in E^b major, Op. 55 ("Eroica"). Second movement. RCA Victor LM 6901-3. Arturo Toscanini and the NBC Symphony Orchestra. Side 3, band 2.

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. Second movement. Angel 35231. Herbert von Karajan and the Philharmonia Orchestra. Side 1, band 2.

Hindemith, Paul. Quartet No. 3, Op. 22. First movement. Capitol P8151. The Hollywood String Quartet. Side 1, band 1.

Mozart, W. A. Requiem, K. 626. Beginning (mm. 1-8). Westminster XWN 2230. Vienna State Opera Orchestra, Hermann Scherchen, conductor. Side 1, beginning.

Ravel, Maurice. "Ondine," from Gaspard de la Nuit. Angel 35273 ("Ravel Complete Works for Solo Piano, Album 2"). Walter Gieseking, piano. Side XAX 728, beginning.

Sample Lesson Plan (pp. 57-63)

QUALITIES OF MOVEMENT (FAST PACE)

Unit No. 2, Lesson Plan No. 6

Instructional unit: Movement in Music--Fast Pace.

References: Ratner, Leonard G. Music--The Listener's Art. Second edition. (New York: McGraw-Hill Company, Inc., 1966).

I. Introduction

A. Objectives. Be able to

1. Bring out your immediate impressions and reactions to music.
2. Establish guideposts for listening to music, based on these impressions and reactions.

B. Reasons. Sound is a vital element in music; it is as important an element of music as the cell is to the human body. However, as the single cell does not make the human, in similar fashion, sound alone does not constitute music. To become music, sound must undergo the process of motion in time.

II. Explanation and demonstration

A. In the last class session, we established one concept of motion for ourselves by hearing a series of very slow pieces. Today, let's go to the other extreme; let's sink another guidepost by hearing a group of fast compositions. As you will hear, the fact that they are fast is the only factor these works have in common, since they tend to vary in their degrees of regularity and flow. That is, their speed is not always consistent all the way through, and some seem to be constantly driving forward--flowing in stream fashion--while others seem to catch on snags which impede their flow.

B. Example one. Let's hear a piece which has the same fast, forward-driving pace throughout.

Note. Play the first movement of Bach's Brandenburg Concerto No. 5, using the recording specified in the appendix attached to this lesson plan. The tempo marking is allegro.

C. Example two. As you heard, a steady forward drive throughout the piece is characteristic of many works by the composer J.S. Bach. Here is another one of these "motoric," or motor-like pieces. This playful composition features the flute, and differs from the piece you just listened to in one important respect--toward the end, the performer slows down so you can tell the piece is nearly finished. There is a good reason for this change of tempo: the piece is so vigorous and good natured that you cannot help being caught up in it. If the performer were to end suddenly--just stop playing when there is no more music--the mood would be abruptly snapped, and you might feel disappointed. This way, slowing down at the end eases you down gently, and you return to reality satisfied.

Note. Play the "Badinerie" from Bach's Orchestral Suite No. 2 in B minor, as specified in the appendix.

D. Example three. The tempo, or speed, of a piece is important because it can help put the listener in a particular mood more than any other quality the piece might possess. In this next example--an excerpt from a Beethoven symphony--the composer grabs your attention right at the beginning of the first movement with a pair of loud full chords. The vivacious tempo, completely without pauses of any kind, allows you no spare time to wander or wool gather.

Note. Play the first 45 measures of Beethoven's Third Symphony (Allegro con brio), using the recording specified in the appendix.

E. Example four. Not all fast pieces are the same speed--some are much faster than others. The tempo of a piece is of concern to composers: they almost always write at the beginning of a composition how fast they want it to go. The performer, naturally, is anxious to follow the composer's directions about tempo to the best of his ability. And tempo--how fast a piece is played--is of great concern to you, the listener, because a fast piece played too slowly can ruin your enjoyment. Remember that performers and listeners tend to disagree on "proper" tempos; this is only natural, since every individual is different. There is no one "right" speed for a piece; you may prefer one interpretation, while your neighbor favors another. Let's listen, now, to another Beethoven symphony. In this excerpt, the composer has indicated an extremely fast tempo, and the famous conductor, Toscanini, has taken Beethoven at his word.

Note. Play the first 24 measures of Beethoven's Third Symphony, third movement. The pace is very quick (Presto), regular, and flowing steadily with no breaks.

F. Example five. Sometimes, the composer needs to do something to hold your attention in a very long movement of a piece. If the work is fast all the way through, one way he can add a touch of variety is by a refreshing pause. In this next excerpt--also from a Beethoven symphony--the piece does not stop completely. That would result in complete silence. Rather, Beethoven stops briefly on a held note; then he, you, and the performer feel renewed and ready to go on.

Note. Play the first movement of Beethoven's Seventh Symphony, mm. 63 (Vivace) to 96. The pause (a fermata) occurs on the first beat of measure 88. Immediately afterward, the piece is rewound by a rapid ascending thrust in strings, and continues with renewed vigor.

G. Example six. Sometimes, in addition to creating a mood, the speed of a piece, in conjunction with other factors, can present a specific image. In this next example, titled "The Hen" by the composer, listen to hear how a fast, steady tempo, regulated by an opening "clucking" sound reminds you of a chicken. All of this is deliberate on the part of the composer, and the characteristic timbre of the harpsichord helps to reinforce the title.

Note. Play "Section A" only (pp. 86-87 in the score cited in the attached appendix) of Rameau's La Poule ("The Hen") from Pièces de clavecin, Book II, omitting the repetition.

H. Example seven. So far, we have heard fast pieces which continued at the same speed continuously. However, to sustain your interest, composers sometimes change their manner of movement from one passage of a piece to another. For instance, in this next excerpt, the composer starts with a headlong rush, but brings this motion up short on a held tone. As you will notice, sometimes the music moves--but with pauses interspersed; at other times, the style is quite flowing.

Note. Play the fourth movement, mm. 1-60, of Beethoven's Third Symphony, as specified in the appendix.

Teacher information

The manner of movement changes from one passage to another, i.e., movement is contrasted here on a large scale.

From mm. 1-11, we hear a headlong rush, brought up short at a fermata. At times, the manner is deliberate, incorporating a strict marking of the beat, with intermediary pauses (see mm. 12-43). At other times (such as the first variation, mm. 45-76), we hear a flowing style, with no marked pauses or breaks.

I. Example eight. Another way composers have devised for holding your attention is to change the music's flow. In this next excerpt by the very famous composer Stravinsky, the pace is fast with a "motoric" quality. However, Stravinsky creates an imbalance in the quality of movement by constant shifts in emphasis when you least expect them--these changes are wholly unpredictable.

Note. Play the "Dance of the Adolescents," from Stravinsky's Le Sacre du Printemps ("The Rite of Spring"), pp. 11-16, m. 2, in the score listed in the appendix, and using the record specified therein.

Teacher information

This piece, which caused riots at its 1913 premiere, might have great appeal for today's youth. It has a percussive quality to it--although no percussion instruments are used in the section specified. It is particularly interesting for its imbalance in the quality of movement; its underlying regular duple beat is grouped into varying measures by a changing accent. This accent is created by two means: (1) by emphasis and (2) by instrumental color. The latter method is particularly striking: eight horns (six muted and two without mutes) interject sforzando staccato chords at unexpected intervals of time, playing simultaneously to reinforce accents made by string instruments.

J. Example nine. As we have heard, composers tend to maintain interest by varying a factor in their composition--either its pace, its regularity, or its flow. Let's hear a piece, now, in which not one, but all, of these factors are subject to change.

You have heard this piece before: it is a piano composition by Bartók. One factor that is altered is the pace. Although the speed is fairly quick in general, you will notice that one middle section is somewhat slower.

Another variable factor is the regularity of the speed. Does the piece seem to go at the same tempo throughout, or does the speed seem to change? I think you will hear that, here, the composer has maintained strict regularity within sections, but that one or two places seem to be held back momentarily.

Finally, listen for the third variable factor--the flow of the work. Basically, the impression this piece gives is one of driving energy. Sometimes, however, you will hear relaxed sections or more tense passages. Listen for these now.

Note. Play the Bartók "Ostinato," from Mikrokosmos, Book 6, No. 140, as specified in the score and record appendices.

Teacher information

The piece gives the impression of a driving, energetic manner, primarily because of its emphatic articulation. Occasionally, however, the composer inserts a contrasting lyrical section, to create a sense of easy, regular, somewhat relaxed movement. At other times, the effect is more intense and strained, generally occurring when the color is the most brilliant and the sound strongest.

K. Example ten. Let's get some practice, now, in hearing rapid shifts in the regularity and flow of movement in music. Stravinsky is always a fascinating composer for quick changes, so we might practice on two short excerpts by him.

1. The first piece is called "The Royal March." As you will hear, it is full of kaleidoscopic changes. If you so much as lightly tap a kaleidoscope, the whole pattern you are looking at shifts into one entirely different--yet still somewhat similar to the old one. Similarly, this little piece is in a constant state of flux; no sooner do you think you have caught on to it, when the composer makes it sound unbalanced in some way. Just when you have almost become used to this shift so it no longer sounds unbalanced to you, Stravinsky shifts once again. One little trick he has, which is nearly unique, is that, every so often, he drops in a small silent moment--just to throw you off.

Note. Play "The Royal March," from L'Histoire du Soldat ("The Story of a Soldier"), as specified in the appendix.

Teacher information

The pace of this piece is rapid. As for regularity, it has a wide, shifting range, notable for rhythmic imbalance and the use of cross-rhythms. These cross-rhythms occur as rhythmic counterpoint and are maintained as pedals, as well.

The flow of this work is marked by shifts, by changing meter, and by the predominance of unusual groupings. Instruments are used in a percussive sense, and characteristic brief silences are quite noticeable.

2. This last piece, a section from "The Rite of Spring," is full of starts and stops; if you hold up your hand every time there is a change, eventually your arm will get tired! Listen to see if you can hear two basic shifts. One type of style in this piece sounds percussive and motoric. The second, by comparison, is sing-song and lyrical.

Note. Play "Ganes of Rival Cities," from Stravinsky's Le Sacre du Printemps ("The Rite of Spring"), pp. 46-58 in the score specified in the appendix.

Teacher information

The pace of this section is fast. Its regularity is subject to numerous changes--the piece constantly starts and stops. The flow is not constant, either, alternating a percussive, motoric style with a sing-song, lyric manner.

Examples of the percussive, motoric style occur at the following points:

a. From p. 46 (m. 1) to p. 49 (m. 4).
b. From p. 50 (m. 2) to p. 50 (m. 4).
c. From p. 51 (m. 5) to p. 56 (m. 13).

Examples of the contrasting sing-song, lyric style may be found at these points:

a. From p. 49 (m. 4) to p. 50 (m. 1).
b. From p. 50 (m. 4) to p. 51 (m. 4).
c. From p. 56 (m. 3) to p. 58 (m. 2): mixed, here.

II. Review

A. Student questions: Clarification of points of difficulty. Ask students if they have any questions. Emphasize, once more, that they are free to interrupt with questions at any time during the lesson.
B. Summary of the lesson. The pace of a piece--how fast or how slow it is--may very well determine your attitude toward that work.
C. Closing statement. The more we listen, the more subtleties we can begin to pick out in music. As you heard today, a piece does not just start, go on for a while haphazardly, and then screech to a halt. The composer plans everything very carefully--particularly how to change the piece somewhere along the line so that you stay with him. As you listen from now on, try to ask yourself: How did the piece change at this point, and why did the composer do it this particular way?

Appendix

Books

Ratner, Leonard G. Music--The Listener's Art. Second edition. (New York: McGraw-Hill Book Company, Inc., 1966).

Scores

Bach, J. S. Brandenburg Concerto No. 5. First movement. Philharmonia Miniature No. 97.

Bach, J. S. "Badinerie," from Orchestral Suite No. 2 in B minor. Lea Pocket Score No. 55, p. 38.

Bartók, Béla. "Ostinato," from Mikrokosmos, Book 6, No. 140. Winthrop Rogers Edition, Boosey and Hawkes Ltd., Vol. VI, pp. 26-31.

Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). "The Nine Symphonies of Beethoven in Score," ed. Albert Wier. Harcourt, Brace and Company, First movement (to m. 45), p. 56. Fourth movement, p. 127, beginning.

Beethoven, Ludwig van. Symphony No. 7 in A major, Op. 92. M. Baron, Inc., No. 7. First movement (mm. 63-129), pp. 8-12. Third movement, p. 45.

Rameau, Jean Philippe. La Poule ("The Hen") from Pièces de clavecin, Book II. Paris: Durand et Cie, pp. 86-87; omit repetition and section B.

Stravinsky, Igor. L'Histoire du Soldat ("The Story of a Soldier"): "The Royal March." J. & W. Chester, Ltd. Miniature (1924), p. 19ff.

Stravinsky, Igor. Le Sacre du Printemps ("The Rite of Spring"). Edition Russe de Musique. "Dance of the Adolescents": pp. 11-16, (m. 2). "Games of Rival Cities": pp. 46-58.

Records

Bach , J. S. Brandenburg Concerto No. 5. First movement. Harmonia Mundi HMS 30801. Collegium Aureum. Side A, beginning.

Bach , J. S. "Badinerie," from Orchestral Suite No. 2 in B minor (S. 1067). Capitol GBR 7252 (Bach: The Four Suites for Orchestra). Yehudi Menuhin and the Bath Festival Orchestra. Side 2, band 7.

Bartók, Béla. "Ostinato," from Mikrokosmos, Book 6, No. 140. Columbia SL-229 (Complete Bartók: Mikrokosmos). Gyorgy Sandor, Piano. Vol. III, Side 2 (ML 5084), band 4.

Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). First movement. RCA Victor LM 6901-3. Arturo Toscanini and the NBC Symphony Orchestra. Side 3, band 1.

Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). Fourth movement. RCA Victor LM 6901-4. Arturo Toscanini and the NBC Symphony Orchestra. Side 4, band 2.

Beethoven, Ludwig van. Symphony No. 7 in A major, Op. 92. Richmond B19054. Erich Kleiber and the Concertgebouw Orchestra of Amsterdam. First movement (beginning with the vivace): Side 1, band 1, about one inch in (high flute solo on repeated dotted rhythmic figure). Third movement: Side 2, band 1.

Rameau, Jean Philippe. La Poule ("The Hen"), from Pièces de clavecin, Book II. Vanguard BG 614 (The Virtuoso Harpsichord), Volume I. Anton Heileer, harpsichord. Side 1, band 4.

Stravinsky, Igor. L'Histoire du Soldat ("The Story of a Soldier"): "The Royal March." Columbia ML 4964 ("L'Histoire du Soldat Suite"). Igor Stravinsky conducting. Side 1, band 4.

Stravinsky, Igor. LeSacre du Printemps ("The Rite of Spring"). Columbia Records 6319. Igor Stravinsky and the Columbia Symphony Orchestra. "Dance of the Adolescents": Side 1, almost one inch from the beginning. "Games of Rival Cities": Side 1, about 2½ inches in from the beginning.

Sample Lesson Plan (pp. 64-82)

ARRIVAL (UNIT NO. 3)

EXAMPLES FOR TEACHING

I. Suggested Order of Teaching Musical Principles:

1. Qualities of Sound
2. Qualities of Movement
3. Arrival
4. Consonance and Dissonance
5. Phrase Structure
6. Texture
7. Rhythm
8. Melody
9. Harmonic Action
10. Form

II. Definition of Arrival: "Music is made up of sound moving in time to points of arrival..." These points of arrival are "certain moments or instants in the music that.../give/ the impression of resting, stopping, or ending." Source: Leonard G. Ratner, *Music--The Listener's Art* (New York: McGraw-Hill Co., Inc., 1957), pp. 2, 8.

III. Justification for placing Arrival third:

1. Includes some fundamentals of music:
    - a. length
    - b. equality
    - c. clarity
    - d. continuity
    - e. strength
    - f. drive

2. These concepts are teachable on a rudimentary level.

3. The unit requires very little previous knowledge in order to be comprehensible.

4. The unit is directly related to, and grows out of, the previous unit (movement), using many of the same musical illustrations for examples and comparisons.

5. "...movement has relation to some goal, *some point of arrival* ...movement must have an aim, a reason...Motion is not continuous; it is marked off in phases or cycles by points of arrival." (Ratner, p. 2).

IV. Effect of Arrival:-Along with quality of sound and nature of movement, arrival is one of "the basic constituents of the musical experience;" it is one of "the perceptions which underlie all musical processes." (Ratner, p. 3)

V. Comparison between Movement and Arrival.

A. Movement: equated with harmonic instability

1. Use of subordinate tones
2. Tension
3. Use of tritone
4. Dissonance
5. Use of subsidiary tones

B. Arrival: equated with harmonic stability

1. Use of prominent tone
2. Resolution
3. Use of perfect fifth
4. Consonance
5. Use of tonic, or tonal center

C. Musical features to be considered in studying Phases of Movement and Points of Arrival:

1. Length

a. short, long
b. relatively equal or unequal

2. Arrival

a. clear, unclear
b. strong, gentle
c. drive, lack of drive (Ratner, p. 56)

VI. Points of Arrival: function:

"They help create ideas of pace, regularity, and manner in music, since they control, shape, and organize the flow of sound." (Ratner, p. 8)

VII. Points of Arrival: general categories (effects vary, according to degree to which composer employes each of these categories):

1. Emphasis
2. Clarity
3. Finality

VIII. Emphasis of Arrival: varies according to type of piece:

- A. Less emphatic for calm, flowing piece, with gentle, steady movement (this type of piece can't absorb emphatic points of arrival).
- B. More emphatic in piece with:
  1. Intense qualities of movement,
  2. Characteristics of vigor, agitation, or heaviness (requires more emphatic points)

IX. Clarity of Arrival: importance

- A. Indicates style of piece.
- B. Helps understand structure of piece.

X. Finality of Arrival:

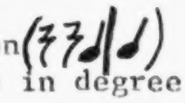
- A. Need for arrival is very strong, especially if long phases of movement are involved.
- B. False endings: music begins again after a total pause of a grand, final-sounding flourish.
- C. Piece may end without a strong effect of arrival ("up in the air").
- D. Few points of arrival are necessary to give an absolute sense of finality or completeness:
  1. Though a sentence ends with a period, the train of thought continues.
  2. Other sentences finish the train of thought; they give a feeling of finality (that the subject has been covered).
  3. So, in music:
     - a. Only the last point of arrival is final.
     - b. The last point of arrival is deliberately arranged.
     - c. Other continuing points of arrival give only a partial effect of an ending.
     - d. The position of points of arrival within the total scheme of the piece gives an idea of their degree of finality.

Musical Examples
(simple to complex)

Finality of Arrival:

1. Anon., Drink To Me Only With Thine Eyes
    a. This song has four clear points of arrival:
        1. The first, second, and fourth points of arrival are the same.
        2. Each of them is acceptable for a final arrival; only the third point demands continuation.
        3. However, only the last point of arrival seems satisfactory.
    b. Why? Though the first and second points of arrival sound final, they come too soon in the piece for us to accept them as an ending.
2. Mendelssohn-Bartholdy, Felix. Perpetuum Mobile, Op. 119.
    a. Plays upon expectations of an end.
    b. Refuses to fulfill expectations.
        1. Presents no intermediate cadences.
        2. No contrasting sections.
        3. Same rhythm (sixteenths in right hand) throughout.
    c. Ends without strong effect of arrival ("up in the air").
        1. Summary cadence, seems tacked on.
        2. Final cadence is not led up to, has nothing to do with the rest of the piece.

Clarity of Arrival: little variation in Emphasis

1. Strauss Johann Jr. On the Beautiful Blue Danube (Waltz), Op. 314. Principal strain (p. 3).
    a. Dance music.
    b. Tends to have many clear points of arrival, marked by:
        1. A sustained tone.
        2. String articulation .
        3. Yet, varies little in degree of emphasis.
            a. Same rhythm throughout.
            b. Little harmonic variation.

Clarity of Arrival: great variation in Emphasis

1. Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). 1st movement, mm. 1-45.
    - a. More highly developed type of music than the Blue Danube Waltz.
    - b. Tends to disguise some points of arrival.
    - c. Others are more emphatic and clear to compensate.
    - d. Here:
        1. The music flows with little marked articulation.
        2. Yet, it progresses to a grandiose and important point of arrival (m. 37).
        3. This point of arrival appears only after a long time (36 measures).
    - e. Analysis of a clear point of arrival (m. 37).
        1. Characterized by the appearance of the main theme.
        2. Presents the same thematic material as previous spots (mm. 3ff.; mm. 15ff.).
        3. Yet, this spot is felt as a point of arrival, while the others were not.
        4. Why?
            - a. Harmonic
                1. Presents I in linear outline (melody outlines tonic chord).
                2. No different from initial presentation.
                3. Therefore, harmony is not a factor in determining this particular point of arrival.
            - b. Melodic
                1. Presents same melody as initially.
                2. Therefore, melody not a factor in determining this point of arrival.
            - c. Rhythmic
                1. Basically the same as before.
                2. Therefore, rhythm is not a factor in determining this point of arrival.

d. Factors which are involved directly at the point of arrival.

1. Dynamic level.

a. The first two entries of the theme are not emphasized because of their *piano* dynamic markings.
b. by comparison, the point of arrival is marked fortissimo.

2. Orchestration (of theme).

a. First entry: cellos, only.
b. Second entry: solo horn, clarinet, flute.
c. Third entry: nearly full orchestra.

3. Range (registration).

a. First entry: middle range of cellos, fairly low for orchestra.
b. Second entry: three-octave spread, some doubling.
c. Third entry: great spread in range; four octaves from double bass to high flute.

e. Factors leading up to the point of arrival.

1. First entry: consists of main melody, preceded by two measures, consisting only of two *fortissimo* chords.

2. Second entry: grows out of previous entry.

a. Dynamics

1. *Crescendo* from *piano*.
2. But returns to *piano* level.

b. orchestration: add woodwinds.

3. third entry:

a. melodic: appearance of theme after long absence.
b. rhythmic: clear meter follows previous syncopation.
c. dynamic: full orchestral *crescendo* .
d. orchestration: add instruments.

f. Suspense factor in emphasizing third entry.

1. Greater number of measures lead to point of arrival than to previous presentations of theme:

    a. Number of measures preceding first entry: 2
    b. Number of measures preceding second entry: 12
    c. Number of measures preceding third entry: 22

Clarity of Arrival: great.

1. Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). 4th movement, beginning.

    a. Emphatic effect of arrival (m. 11).

    b. How is this emphasis achieved?

        1. Headlong downward rush, unison strings (mm. 1-7).

        2. Then, slows down to a complete stop (mm. 7-11)

            a. "puts on its brakes" .
            b. Series of full orchestral (triple stops) chords to counteract previous linearity.

2. Mendelssohn-Bartholdy, Felix. A Midsummer Night's Dream, Scherzo, Op. 61, No. 1 (beginning).

    a. Hear clearly when each phase of movement ends.

    b. Yet, flow of music continues without interruption.

    c. Reason

        1. Clear articulation between sections.

        2. But little emphasis on arrival effect: points of arrival are "little more than touching points and turns in an easy, capricious flight." (Ratner, p. 8).

3. Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. 2nd movement.

    a. Almost all points of arrival are quite clear, whether gentle or emphatic.

        1. Separation between phrases (silence).

        2. This is emphasized by dynamics: contrast between forte and piano.

- b. Repeat passages of arrival to add emphasis and clarity to the arrival effect.
- c. Piece includes many emphatic points of arrival.
- d. The final section is concerned with giving a very strong impression of final arrival.
- e. Analysis
  - 1. Points of arrival (mm. 1-22: 6 points)
    - a. mm. 7-8: cadence in strings.
    - b. mm. 9-10: repetition of mm. 7-8, octave higher.
    - c. mm. 10-15: extension and elaboration of cadence: winds, octave higher.
    - d. mm. 15-19: repetition of mm. 9-10; change registration and orchestration.
    - e. mm. 19-20: extract end of previous phrase; winds.
    - f. mm. 20-22: repeat; double winds with strings and change dynamics to *forte*: greater finality (end of section) by addition of three chords (m. 21).
  - 2. Sense of final arrival (mm. 229-247)
    - a. Harmonic stability
      - 1. A-flat pedal.
      - 2. Motion within the I chord
    - b. Lack of melody: no new material.
    - c. Rhythmic precision: strict marking of the beats.
    - d. Cumulative effect to end (or m. 242).
      - 1. Dynamic increase: gradual *crescendo*.
      - 2. Orchestration: add instruments (m. 240).
      - 3. Range and registration
        - a. Catch attention with high ranges, wide span of registration.
        - b. mm. 233-241: repeated clarinet Bb (Ab concert pitch) gradually impinges on consciousness of listener.
    - e. Sense of momentum to end.
      - 1. Increase speed by reducing note values (mm. 235ff.).
      - 2. This is drawn up short (m. 242).
        - a. Full orchestra *fortissimo*.
        - b. Followed by dead silence of rest.
    - f. Repetition of cadences (mm. 242-end)
      - 1. Based on mm. 6-8 and subsequent repetitions.
      - 2. Emphasis in *sf* (sustained winds).
      - 3. Impetus to winds.
        - a. *Fortissimo* strings.
        - b. Triple stops in Violin I and II.

4. Extra weight to ending by repetition (mm. 245-247).
5. Finality of last cadence is reinforced by contrast with preceding abbreviated cadence (piano; staccato).

g. Performance (Klemperer): gives added weight to idea of finality.
    1. Slight exaggeration of last cadence, differentiates it from any previous cadences.
    2. Method
        a. Sustain m. 246 (V chord) longer than actually written.
        b. Slight pause between V and I.
        c. Then accent last chord.

4. Bartók, Béla. "Ostinato," Mikrokosmos, Book 6, No. 146.

a. Feeling of arrival is generally strong because of separation of passages.

b. Some intermediate points are very light.

c. Final points of arrival are very strong.

d. Effect of the end is very emphatic because of repetition of passages of arrival.

e. Clarity: tied up with Emphasis here.

f. Different type of arrival in Bartók.

    1. Tension (motion) is caused by the melody "going somewhere."

    2. Every so often, the ear is arrested by inserted, loud (often quite low) percussive tones.

        a. These have the effect of "putting on the brakes."
        b. Clue is in the last tone: look for this effect throughout the piece.
        c. However, not all of these tones are indications of points of arrival: only those non-syncopated tones that give a feeling of stability and weight are.
        d. Indication of arrival: usually points of arrival are followed by a melody.

g. Analysis: examples of arrival.

    1. mm. 5-7: catch listener's attention with low D (forte; syncopated).

    2. mm. 16-19:

        a. Similar to mm. 5-7.
        b. Descent (m. 15) serves as basis for final arrival buildup.

3. mm. 28-31:

    a. Emphasis on low A
    b. Ascent (m. 21) similar to that of final arrival.

4. mm. 55-59: "double stop" (fifths) to catch attention after long syncopated passage.

5. mm. 73-80: end of first large section.

    a. Emphasis on fifths.
    b. Low register.
    repeat for emphasis.

6. mm. 89-103: different type of arrival (intermediary, contrast).

7. mm. 152-170: Final Arrival.

    a. Extensive repetition catches attention, prepares end.
    b. Gradual decrease in force.
        1. *Decrescendo*.
        2. Descent.
        3. Chords contain fewer notes.
    c. Last two measures suddenly open up to conclude the piece:
        1. Dynamics: *forte*, *crescendo* to *sforzando* on last chord.
        2. Contrasting high registration.
        3. Use of opposite motion.
        4. Linear motion contrasts with chordal.

5. Bach, Johann Sebastian. "Badinerie," from *Orchestral Suite No. 2* in B minor (S. 1067).

    a. Clear points of arrival.

        1. Two sections.

        2. Each has:

            a. Succession of rapid, clear points of arrival.
            b. Followed by a more extended section with delayed arrival.

    b. Nature of arrival.

        1. It is a resting point.

2. Causes here:
    a. Present longer tone after rapid descent.
    b. This tone is usually the root of the chord involved.
    c. It is usually the end of a short phrase.
3. Delays.
    a. Resting point is discouraged by "motoric" pace (use of sixteenth notes, exclusively),
    b. and lack of pause.

c. Final arrival.
    1. Heralded by change in rhythm (m. 34ff.): introduce new thirty-second note figure.
    2. Performance: inserts ritard with repetition of last section.

6. Byrd, William. Mounsiers Almaine.
    a. This piece is a series of variations on one basic, easy-to-hear eight-measure phrase.
    b. Lute figuration is the principal source of variation.
    c. The entire score is repeated in the recording.
    d. Final arrival.
        1. No sense of finality.
        2. Could end with any one of the variations.
    e. Clear points of arrival within the phrase.
        1. At half-way point (third is in melody).
        2. At end: more final because of use of root in melody.
        3. Rhythmic emphasis.
            a. Repetition of tones.
                1. 𝅗𝅥♩♩ at half cadence.
                2. 𝅗𝅥𝅗𝅥 at full cadence.
            b. m. 4 is emphasized by m. 3 (change of rhythm from 𝅗𝅥♩♪).

c. m. 8: two half notes stop flow of varying note values and different combinations of values.

7. Chopin, Frederic *Waltz No. 11* in Gb major, Posth. Op. 70, No. 1.

a. Many small points of arrival within the phrase.

b. These are marked by:

1. Pause in flow of notes on quarter note.

2. Leap to a high note by interval of a tenth (see mm. 2-3).

3. Half-cadence marked by largest leap--interval of a twelfth (see m. 4).

c. End of phrase is a resting point (see m. 8).

1. Marked by long tone (dotted quarter).

2. Sudden descent from high note.

3. Cadence.

d. Added clarity by repetition of phrases.

e. Ends of large sections marked by change in tempo.

1. No great sense of finality.

2. End is no different from previous similar sections.

3. Performance takes *ritard*.

8. Mozart, W. A. "Menuetto," from *Cassation No. 2* in Bb, K. 99 (63a). (Omit trio).

a. Many clear points of arrival (mm. 2, 4, 8, 10, 12, 14, 16, 20).

1. Melody pauses on long tone.

2. Similar rhythmic groupings (phrases) encourage emphasis on arrival.

b. Final arrival.

1. No special effort at a sense of finality.

2. Standard cadence brings work to a close.

3. Performance: slight *ritard*.

c. Contrast with trio: fewer points of arrival.

9. Rameau, Jean Philippe. La Poule ("The Hen"), from Pièces de clavecin, Book II.

   a. Clarity of arrival (mm. 1-16).

      1. Well-defined arrivals.

      2. Fairly frequent.

      3. Sectionalization.

   b. Varying intervals between arrivals: contrast between sections with fast arrivals (two-measure phrases) and those of extended movement.

   c. Methods.

      1. Conjunction of voices (m. 7).

         a. Same note in all voices
         b. Pause on quarter note following eighths.

      2. Sequential rhythmic and melodic movement with pause in upper voice (mm. 8-11).

      3. End of large section (m. 16):

         a. Pause on held tone, with trill.
         b. Emphasized by left-hand chordal flourish.
         c. Followed by pause (quarter rest).

Clarity of Arrival: little.

1. Lassus, Orlandus. Motet: Tristis est anima mea ("Sad Is My Soul").

   a. No clear arrival, except at end (cadence, mm. 62-63).

   b. Difficult to identify clear points of arrival within the piece.

      1. Where music stops.

      2. Where music rests for an instant.

      3. Where music seems to reach a goal.

      4. Reasons:

         a. Overlapping of voices.
         b. Few cadences.
         c. No distinct sectioning.
         d. Few contrasts of any type.

- c. Analysis: points of arrival.
    - 1. m. 14.
        - a. Motion stops on sustained chord (I).
        - b. Previous pause (m. 9) had been averted by a new entry.
    - 2. m. 29.
        - a. Pause, similar to that of m. 14.
        - b. Had been averted in m. 27 by introduction of foreign tones.
        - c. Homophonic end of section.
    - 3. m. 33: similar to m. 14.
    - 4. M. 50: homophonic end of section.
        - a. m. 42: overlapping, moving voice (soprano) obliterates cadence.
    - 5. m. 58.
        - a. Again, homophonic ending.
        - b. Previous pauses (mm. 52, 56) obliterated by prominent sustained bass tone.
- d. Final arrival.
    - 1. Standard cadence.
    - 2. Indication of arrival in bass pedal tone (mm. 60-62).

2. Mozart, W. A. Don Giovanni: Overture, K. 527. Andante, pp. 1-4.
    - a. Few points of arrival.
    - b. Main purpose: to create tension and suspense at the beginning of a dramatic opera.
    - c. Methods:
        - 1. Many contrasting sections, with regard to: dynamics, timbre, range (registration), texture, rhythm, etc.
        - 2. No melodic material.
        - 3. Use of rests to separate sections.

4. Little harmonic stability: no attempt to establish clear tonality.

d. Analysis: points of arrival.

1. m. 11:

a. Slight pause in violin I.
b. But other lines continue.
c. Violin starts syncopation immediately.
d. Therefore, point of arrival is extremely weak.

2. m. 15:

a. Again, a slight pause.
b. But violin II continues with sixteenth-note figuration.

3. m. 23:

a. Cadence
b. Obscured by introduction of sixteenth-note sequential runs (violin I, flute I and II).

4. m. 31:

a. Final arrival (end of Andante section).
b. Cadence to molto allegro section.

3. Liszt, Franz. Piano Sonata in B minor.

a. Little emphasis on arrival.

b. Long, one-movement piece.

1. Lack of arrival keeps piece going.

2. Lack of arrival is responsible for length of piece.

c. Analysis: consists of a number of seemingly unrelated sections (introductory material for later development).

1. mm. 1-7: slow, descending, linear, unison passage.

2. mm. 8-13: fast, energetic passage, with octaves in both hands.

3. mm. 13-17: left hand introduces new rhythmic figure.

4. mm. 17ff.: virtuoso, agitato section.

4. Hindemith, Paul. Quartet No. 3 (or 4), Op. 22. 1st movement. (Note: For an explanation of the numbering, see: the composer's catalogue of works, listed in the article "Chamber Music," in Grove's *Dictionary of Music and Musicians*, 5th edition.)

    a. Clarity of arrival (little).

        1. Few points of arrival.

        2. But heavy emphasis on these.

    b. Analysis: points of arrival.

        1. m. 17:

            a. Height of generally rising line (violin I).
            b. Sudden slower tempo.
            c. Increase in dynamic level.
                1. *Crescendo* to *forte*.
                2. Use of double stops.
            d. Wide range: over four octaves.
            e. Halt in motion.
                1. Preceded by sequential rhythmic figures.
                2. Simplify rhythm.
                3. Repeat a measure for emphasis.
            f. This is an isolated spot; thereafter:
                1. Line drops down suddenly.
                2. Return to original tempo.
                3. Decrease in dynamic level and range.
                4. Return to linearity and contrasting rhythms between voices.

        2. m. 27:

            a. Similar means of emphasis, as in m. 17.
            b. Difference: this is the climax of the movement.
            c. Therefore, it is extended.

    c. Finality.

        1. Little feeling of finality at end of movement (second movement follows immediately, without a pause).

        2. No cadence.

        3. Little interaction between voices.

            a. Sustained high violin I.
            b. Other strings are much lower, have interjected chords, unrelated to violin I material.

        4. End is hard to hear: fades out with *ppp* dynamics.

MATERIALS

I. Books

Ratner, Leonard G. Music--The Listener's Art (New York: McGraw-Hill Book Co., Inc., 1957).

II. Scores

Bach, Johann Sebastian (1685-1750). "Badinerie," from Orchestral Suite No. 2 in B minor. Lea Pocket Score No. 55, p. 38.

Bartók, Béla (1881-1945). "Ostinato," from Mikrokosmos, Book 6, No. 146. Winthrop Rogers Edition, Boosey and Haekes, Ltd., Vol. VI, pp. 26-31.

Beethoven, Ludwig van (1770-1827). Symphony No. 3 in Eb major, Op. 55 ("Eroica"). "The Nine Symphonies of Beethoven in Score, ed. Albert Wier. Harcourt, Brace, and Co.
1st movement (beginning), p. 56
4th movement (beginning), p. 127.

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. Kalmus Minature Orchestra Score No. 5. 2nd movement, p. 31.

Byrd, William (1543-1623). "Mounsiers Almaine." Original Source: Thomas Morley's "First Booke of Consort Lessons." Anthology first published in 1599. Modern Source: ed. Sydney Beck for the New York Public Library (C. F. Peters Corp., 1959), p. 137.

Chopin, Frederic (1810-1849). Waltz No. 11 in Gb major, Posth. Op. 70, No. 1. Chopin Waltzes, ed. Hermann Scholtz (New York: C. F. Peters Corp., n.d.), p. 64.

Hindemith, Paul (1895-1963). Quartet No. 3 (or 4), Op. 22, 1st movement. (London, Edition Schott 3435, 1951).

Lassus, Orlandus (1532-1594). Tristis est anima mea ("Sad Is My Soul"). Motet. In: Masterpieces of Music Before 1750. Ed. Carl Parrish and John F. Ohl. (New York: W.W. Norton and Company, Inc., 1951), p. 78.

Liszt, Franz (1811-1886). Piano Sonata in B minor. (New York: G. Schirmer, Inc., 1938), pp. 2-3.

Mendelssohn-Bartholdy, Felix (1809-1847). A Midsummer's Night Dream, Scherzo, Op. 61, No. 1 (beginning). Kalmus Miniature Orchestra Score No. 81, pp. 1-33. (Note: this score was unavailable for inspection).

Mendelssohn-Bartholdy, Felix. Perpetuum Mobile, Op. 119. In: Mendelssohn Piano Works. Kalmus Piano Series, Edwin F. Kalmus, Publisher, New York, N. Y., p. 82.

Mozart, W. A. (1756-1791). Don Giovanni: Overture, K. 527. Andante. Vienna: Philharmonic Miniature No. 14, pp. 1-4.

Mozart, W. A. "Menuetto," from Cassation No. 2 in Bb, K. 99 (63a). Omit trio. In: Mozart Complete Works Edition (Leipzig: Breitkopf and Haertel, 1877-1905), Vol. 23, p. 27.

Rameau, Jean Philippe (1683-1764). La Poule ("The Hen"), from Pièces de clavecin, Book II. (Paris: Durand et C^{ie}), pp. 86-87 (beginning).

Strauss, Johann Jr. (1825-1899). On the Beautiful Blue Danube (Waltz), Op. 314 (Principal strain). (New York: Jos. W. Stern and Co.) Piano score, p. 3.

III. Records

Bach, Johann Sebastian. "Badinerie," from Orchestral Suite No. 2 in B minor (S.1067). Capitol GBR 7252 ("Bach: The Four Suites for Orchestra"). Yehudi Menuhin and the Bath Festival Orchestra. Side 2, band 7.

Bartók, Béla. "Ostinato," from Mikrokosmos, Book 6, No. 146. Columbia SL-229 ("Complete Bartók: Mikrokosmos"). Gyorgy Sandor, Piano. Vol. III, side 2 (ML 5084), band 4.

Beethoven, Ludwig van. Symphony No. 3 in Eb major, Op. 55 ("Eroica"). 1st movement (beginning); 4th movement (beginning). Epic SC 6050 ("Beethoven: The Nine Symphonies"). George Szell and the Cleveland Orchestra. Side 1, band 1; side 2, band 2.

Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. 2nd movement. Angel 35843. Otto Klemperer and the Philharmonia Orchestra. Side 1, band 2.

Byrd, William. "Mounsiers Almaine." RCA Victor Soria LD-2656 ("An Evening of Elizabethan Music"). The Julian Bream Consort. Side 1, band 1.

Chopin, Fredéric. Waltz No. 11 in Gb major, Posth. Op. 70, No. 1. Columbia ML 4522. Dinu Lipatti, Piano. Side 1, 1 inch from the end.

Hindemith, Paul. Quartet No. 3 (or 4), Op. 22. 1st movement. Capitol P8151. The Hollywood String Quartet. Side 1, band 1.

Lassus, Orlandus. Tristis est anima mea ("Sad Is My Soul"). Motet. Haydn Society HS 9039 ("Masterpieces of Music Before 1750," Vol. 2). Niels Moller, conductor; the Copenhagen Boys' and Men's Choir. Side 1, band 1. (Note: acoustically poor).

Liszt, Franz. Piano Sonata in B minor. Epic LC 3675. Leon Fleisher, pianist. Side 1, beginning.

Mendelssohn-Bartholdy, Felix. A Midsummer Night's Dream, Scherzo, Op. 61, No. 1 (beginning). RCA Victrola VIC-1023. Pierre Monteux and the Vienna Philharmonic. Side 1, band 2.

Mendelssohn-Bartholdy, Felix. Perpetuum Mobile, Op. 119. Vox Box 413 ("Mendelssohn Piano Music, Complete, Vol. III). Rena Kyriakou, Piano. Side 2, band 3.

Mozart, W. A. Don Giovanni: Overture, K. 527. Andante. RCA Victor LM 6410 (Complete opera). Vienna Philharmonic. Erich Leinsdorf, conductor. Side 1, beginning.

Mozart, W. A. "Menuetto," from Cassation No. 2 in Bb, K. 99 (63a). M-G-M Records #3540 ("The Orchestral Serenades, Divertimenti, and Cassations of Mozart").

Rameau, Jean Philippe. La Poule ("The Hen"), from Pièces de clavecin, Book II. Vanguard BG 614 ("The Virtuoso Harpsichord"), Volume One. Anton Heileer, harpsichord. Side 1, band 4.

Strauss, Johann Jr. On the Beautiful Blue Danube (Waltz), Op. 314 (Principal strain). Richmond B19089. The Vienna Philharmonic Orchestra, Clemens Krauss, conductor. Side 1, band 1: ¼ inch in (omit introduction and "tempo di valse"-- p. 2 of score).

Sample Exemplar List (pp. 83-85)

One concern throughout the project was the need to select and use exemplars thereby reducing somewhat the quantity of music that has been traditional in music classes. The number of lists compiled could comprise the entire final report.

A sample of some of the exemplar lists developed follows.

The following exemplars may serve for in-class analysis in the sixth or seventh grade general music course. They have been chosen for excellence, brevity, relative simplicity, and the ability to capture the interest of young, unsophisticated listeners.

They should be supplemented by an extensive outside listening program.

1. Anonymous--*Lamento di Tristano* (medieval estampie).

2. Anonymous--*Perambulating Song* (Pomo tribe, Ouessa, in the former French Equatorial Africa) (partial transcription in Rose Brandel, *The Music of Central Africa*, The Hague: Martinus Nijhoff, 1961, pp. 174-175; recording--Folkways P402, Side 2, Band 3).

3. Anonymous--*Aag Mere Char Pritam* (song from India) (recording--*Music of India--Traditional and Classical*, Folkways FE4422, Side 2, Band 7).

4. Anonymous--*Kalushary Nightingale* (Roumanian Folk dance) (recorded on *Roumanian Folk Songs and Dances*).

5. Byrd, William (1543-1623)--*Mounsiers Almaine* (Renaissance instrumental piece) (theme and variations) (reprinted in Fitzwilliam Virginal Book, Vol. 1, ed. J. A. Maitland and W. Barclay Squire, N.Y.: Dover, 1963) (recorded by Julian Bream) (pp. 234-237).

6. Handel, George Frideric (1685-1759)--*Concerto in g minor for Oboe, Strings, and Continuo*, third movement (c. 1703) (ed. Friedrich Chrysander; reprinted in New York: Lea Pocket Score No. 54, 1954, p. 105).

7. Bach, Johann Sebastian (1685-1750)--*Menuet from Little Notebook for Anna Magdalena Bach* (1725) (ed. Arnold Schering and Werner Breckoff in *Johann Sebastian Bach: Notenbüchlein für Anna Magdalena Bach*, Frankfurt/Main: Friedrich Hofmeister, 1960, p. 44).

8. Pergolesi, Giovanni Battista (1710-1736)--*Cujus animam gementem* from *Stabat Mater* for soprano, alto, and orchestra (soprano aria No. 1) (ed. Eulenberg Score No. 973).

9. Mozart, Wolfgang Amadeus (1756-1791)--Concerto in A major No. 23 for Piano and Orchestra, K. 488, second movement (1786) (ed. Eulenberg score).

10. Schubert, Franz Peter (1797-1828)--Erlkönig, Op. 1 (song) (ed. Friedländer, New York: C. F. Peters, Score No. 20a, pp. 170-175).

11. Chopin, Frederic (1810-1849)--Mazurka in Bb major, Op. 7, No. 1 (piano) (ed. Paderewski, Vol. 10 of Complete Edition, published by Warsaw: Fryderyk Chopin Institute, 1949, pp. 24-25).

12. Mendelssohn, Felix (1809-1847)--Duet, Op. 38, No. 6 from Songs Without Words (No. 18) (ed. Constantin von Sternberg, New York: G. Schirmer, 1915, pp. 55-59) (piano).

13. Schumann, Robert (1810-1856)--The Poor Orphan from Album for the Young, No. 6), Op. 68 (1848) (ed. Harold Bauer, New York: G. Schirmer, 1946, p. 12) (piano).

14. Mahler, Gustav (1860-1911)--Die Zwei Blauen Augen from Songs of a Wayfarer (No. 4) (ed. London: Josef Weinberger, 1946, pp. 55-68) (song with orchestral accompaniment).

15. Ives, Charles (1874-1954)--General William Booth Enters Into Heaven from 114 Songs (1884-1921).

16. Prokofiev, Sergei (1891-1953)--Classical Symphony in D major, Op. 25, third movement (Gavotte) (1916-1917) (ed. Kalmus Score No. 164).

17. Stravinsky, Igor (1882-)--The Soldier's March from L'Histoire du Soldat (opening movement) (1918) (ed. London: J. and W. Chester, 1924, pp. 1-6) (chamber music).

18. Hindemith, Paul (1895-1963)--Kleine Kammermusik, Op. 24, No. 2 (1922) (five movements) (ed. Mainz: Schott, 1922, Score No. 3437) (woodwind quintet).

19. Webern, Anton (1883-1945)--Three Songs for Voice, Clarinet, and Guitar, Op. 18 (1925).

20. Gershwin, George (1898-1937)--Preludes for Piano (1926) (three preludes).

21. Bartok, Bela (1881-1945)--String Quartet No. 4, fifth movement (1928) (ed. London: Boosey and Hawkes, 1939, Pocket Score No. 77, pp. 45-64).

22. Bernstein, Leonard (1918-)--Fancy Free (opening section) (ballet) (1944).

23. Parker, Charlie (1920-1955)--Scrapple from the Apple (instrumental jazz combo).

24. Traditional--Benny Goodman--St. James Infirmary (instrumental jazz combo).

25. Penderecki, Krzysztof (1933-)--Threnody for the Victims of Hiroshima (1960) (string orchestra).

Brief Exemplar Analyses (pp. 86-95)

Brief analyses of exemplars by period were done early in the project. A modified Ratner outline was followed.

RENAISSANCE PERIOD

General Source: (all periods)
Ratner, Leonard G. Music--The Listener's Art (New York: McGraw-Hill Book Co., Inc., 1957).

Specialized Source: (Renaissance Consort Music)

Beck, Sydney. "Notes on the Music," (London: RCA Victor Soria LD-2656, 1963 ?) Booklet accompanying record: "The Julian Bream Consort."

PIECE:

Byrd, William (1543-1623). "Mounsiers Almaine," from Thomas Morley's "First Booke of Consort Lessons" (anthology first published in 1599).

RECORD:
"The Julian Bream Consort," RCA-Victor Soria LD-2656; side 1, band 1.

SCORE:
Thomas Morley's "First Booke of Consort Lessons," ed. Sydney Beck for the New York Public Library (C. F. Peters Corp., 1959), p. 137.

Background on Piece:
Byrd's "Mounsiers Almaine"
1) A popular theater tune, late 16th century.
2) Named for the Duke of Alencon (a suitor of Queen Elizabeth I).
3) Almaine--a heavy dance, with no unusual motions.

INSTRUMENTATION: a "broken consort"
Definition: A group of mixed instruments used to play music of the Elizabethan period. Consisted of different families of instruments ("broken").
Use: At court, in theatre, during the play (Shakespeare, for instance), or between its acts.

INSTRUMENTS of a Consort:
1. LUTE (leader of the group)
2. Other plucked instruments:
   a. Pandora
   b. Cittern

3. Melody instruments:
    a. Violin (or treble viol)
    b. Flute (or recorder)
    c. Bass Viol

LUTE (plucked instrument of consort)

Description:
1. turned-back peg-box
2. wide finger-board
3. round belly
4. eleven strings
    a. made of gut
    b. 5 paired strings, tuned in unisons
    c. 1 string for highest pitch

Uses:
1. In Consort
    a. for harmony
    b. supplies embellishment
    c. to link plucked and melody instruments
2. As a soloist

CITTERN (plucked member of consort)

Description:
1. Pear shaped
2. Flat-backed
3. Smallest member of guitar family
4. Four sets of wire strings
5. Tuning similar to that of modern ukelele.

PANDORA (plucked member of consort)

Description:
1. Bass cittern (or guitar)
2. Wire strings
3. Six pairs of unison-tuned strings
4. Wide instrument
5. Scalloped outline

Use:
1. To enrich the harmony
2. To support rhythm
3. To add resonance to the ensemble (sympathetic vibration against lute and viols)

FLUTE (member of consort)

Description:
1. Bass instrument in G
2. Close to bass or alto flute of today
3. But--made of wood, and nearly cylindrical in bore.

E-88

STYLISTIC FEATURES of Byrd's "Mounsiers Almaine"
(using criteria established by Ratner)

DANCE MUSIC: Characteristics
1. Balanced periods and phrases
2. Movement in short phases
3. Steady accents
4. Tunefulness
5. Two-part relationships
6. Allemande ("German": equivalent term for Byrd's "Mounsiers Almaine")
   a. moderate pace
   b. duple time

QUALITIES OF SOUND
1. Medium registers
2. Continual juxtaposition of contrasting articulations
   a. legato: bowed string instruments (violin and bass viol), flute
   b. staccato: pizzicato effect of plucked instruments (lute, pandora, cittern)

TEXTURE
1. Chordal (homophonic) texture
2. Connection of chords by figuration (motion in eighths and, especially, sixteenths)
3. Six parts

ARRIVAL
1. Well-defined cadences
2. Well-marked caesuras

MOVEMENT
1. Pace (tempo): vigorous
2. Accentuation:
   a. organized into groups of four
   b. recurrent stress on the beginning of each grouping (a modern "measure")
   c. motion achieved by contrasting rhythmic patterns
      1) See measure 3
      2) Here, sequential motion is followed by faster motion in smaller values.
      3) The effect is a shift of accent to the third beat.

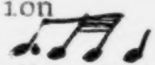
HARMONIC ACTION
1. Definite key feeling (G major, with alternations)
2. Simple harmonic structure
   a. Phrase I
      1) prevalence of I and V
      2) caesura on I
      3) use tonic third in treble to maintain motion
   b. Phrase 2--add V of V
3. Strong cadence at phrase endings
   a. Same cadence for sections A and B
   b. Characteristic alternation of lead tone (F#) with lowered seventh (F natural)

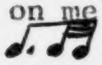
CONSONANCE
1. High degree of consonance
2. Triad sounds
3. Use of consonant intervals: thirds, sixths, fifths, octaves

PHRASING (structure)
1. Consists of nine phrases of equal length (record repeats)
2. Short: 8 measures each
3. Symmetrical: 4 plus 4

FORM
1. Binary form (two-part)
2. A: phrase 1
   B: phrase 2
3. Structure: AA BB (AA BB A)
4. Note:
   a. score shows: AA BB
   b. record repeats whole piece through, then returns once again with phrase 1

VARIATION
1. improvisation (lute)
2. imaginative instrumentation on repeats

PERFORMANCE: (Breakdown by phrases)
1. As written; melody in treble viol
2. Add: lute figuration
3. Melody in viol
4. Lute figuration ("twanging" sound; sixteenths)
5. Melody passed between viol and lute; use of lute ornaments for accentuation.
6. Melody in viol; lute figuration
7. Add: Bass viol, with rhythm: 
8. Soft dynamics; delicate high "mandolin" sound
9. First ½: flute melody; lute ornamentation
   Second ½: lute pizzicato to mark beats

HEARING SKILLS TO BE DEVELOPED
1. Listen for repetition of phrase
2. Listen for performance variations
   a. lute figuration
   b. different timbres (phrase 9: flute on melody)
   c. addition of new rhythm: (phrase 7:  in bass viol)
   d. contrasting dynamics (piano, phrase 8)
   e. development of different articulations (phrase 9: lute pizzicato)

BAROQUE PERIOD

PIECE:

Bach, Johann Sebastian (1685-1751), "Badinerie," from Orchestral Suite No. 2 in B Minor.

RECORD:

"Bach: The Four Suites for Orchestra," Yehudi Menuhin and the Bath Festival Chamber Orchestra. Capitol GBR 7252. Side 2, band 7.

SCORE:

Eulenburg Minature, No. 821 (last movement)

STYLISTIC FEATURES

QUALITIES OF SOUND:
1. Contrasting timbres: solo flute, strings, harpsichord
2. Contrasts between thin (beginning) and full (cumulative toward the end of section one).
3. Contrasting dynamics
   a. "terraced" dynamics: sudden changes from forte to piano
   b. note: Not audible in record

TEXTURE
1. Melody in soprano
2. Polarity between outer voices; bass also important as a moving line (note: not audible in record)
3. Middle voices add fullness
4. Some chordal texture

CONSONANCE
1. Fairly stable
2. Thirds, sixths, fifths, unisons predominant

DISSONANCE
1. Occasional tension of tritone dissonance (see measure 31)

HARMONIC ACTION
1. Strong key sense
2. Strong feeling of drive
3. Strong establishment of tonality by melodic outlining of I

MOVEMENT
1. Vigorous, steady, "motoric" pace throughout the piece
2. Recurrent strong accent
3. Deceptive beginning on accented second beat (duple meter)
4. Maintain mid-measure accent throughout by use of high tones

ARRIVAL
1. Strong points of cadence

PHRASE STRUCTURE
1. Symmetrical phrase structure
2. Contrast between short, compact phrases and long, additive phrases
3. Begin with short, two-measure phrases
4. Gain momentum by the extension of phrase lengths toward the ends of sections

CLASSIC PERIOD

PIECE:
Mozart, Wolfgang Amadeus (1756-1791), "Menuetto," from Cassation No. 2 in B flat, K. 99 (63a) (1769)

RECORD
"The Orchestral Serenades, Divertimenti and Cassations of Mozart," M-G-M Records, #3540, side 2, band 6.

SCORE:
Mozart Complete Works Edition (Leipzig: Breitkopf and Haertel, 1877-1905), vol. 23, p. 27.

STYLISTIC FEATURES

QUALITITES OF SOUND
1. Instrumentation: string orchestra (Violin I and II, viola, bass), 2 oboes, 2 horns
2. Brilliant, transparent sound
3. Contrast between full orchestra and string section alone
4. Wide dynamic range
5. Wide intervallic range (see Violin I)

TEXTURE
1. 3 parts
2. Emphasis on principal melody (Violin I)
3. Some polyphony; "give-and-take"
    a. see: imitation between Violins I and II (Trio: measure 12ff)
    b. see: dialogue between Violins I and II (measure 9ff)

CONSONANCE
1. Sixths and thirds prevail
2. Little dissonance (early period)

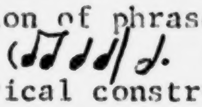
HARMONIC ACTION
1. Very strong harmonic drive
2. Melody
3. Unusual I-V relationship substitutes for more common I-V relation
    a. within the phrase: see measure 3
    b. between large sections: see the Trio (in IV)

MOVEMENT
1. Strong dance influence (minuet)
2. Steady pace: could be danced to
3. Strong accentuation; repeated first-beat pattern
4. Triple meter

ARRIVAL

1. Frequent, clear, strong points of arrival

PHRASE STRUCTURE

1. Well-defined period structure
2. Very short (two-measure) phrases
3. Formation of phrases by sequential repetition of opening rhythm ().
4. Symmetrical construction: 8 and 12 measure periods

FORM (Minuet and Trio)

1. Ternary (3-part): ABA:
   A: Minuet
   B: Trio
   A: Minuet (repeated D.C.)
2. Rounded binary within each large section (‖:a‖:ba:‖:c:‖:dc:‖ D.C.)
3. note: repeat of "c" in Trio is variant:
   a. "melody" now in bass
   b. counterpoint in high strings
4. Similarities in phrase structure between Minuet and Trio: both composed of 8 plus 4 plus 8 measures.
5. Contrasts between Minuet and Trio
   a. reduced orchestra (trio)
   b. dynamics
   c. articulation (staccato in trio)
   d. texture (homophonic vs. polyphonic)
   e. key: I to IV
   f. sonority: full vs. thin; continuous vs. interrupted

ROMANTIC PERIOD

PIECE:

Chopin, Frederic (1813-1869) Waltz No. 11 in G flat major, Posth. Op. 70, No. 1.

RECORD:

"Chopin Waltzes", RCA-Victor LM-2726 (Rubenstein). Side 2, band 5.

SCORE:

Chopin Waltzes. Ed. Ewald Zimmermann. (Munich: G. Henle Verlag, 1963).

QUALITIES OF SOUND

1. Careful gradation of dynamics within relatively small range (p to f)
2. Idiomatic use of piano, particularly in employment of top of keyboard.

TEXTURE

1. Homophonic
2. Chordal left hand
3. Right hand arpeggiated and melodic
4. Rich and delicate ornamentation

DISSONANCE

1. Richer sound than classic style because of dissonance
2. Dissonance employed as appogiaturas, in passing, on "weak" beats
3. Great use of sevenths, altered intervals

HARMONIC ACTION

1. Retain classic cadence feeling
2. Harmonic color (Chromaticism, altered chords) an objective
3. Weakened harmonic drive
4. Tendency to delay strong V-I cadence until ends of phrase
5. Tendency to write in keys with multiple flats and sharps.

MOVEMENT

1. Accent pattern gives impression of forward motion in static structure
2. Accent (by duration and height) on third beat of measure
3. Opening ornamentation on upbeat obscures "strong" beat accent
4. Accent pattern changes at Trio

ARRIVAL

1. Obscured cadences because of contrast in range between V and I
2. Disguised points of arrival are frequent

PHRASE STRUCTURE

1. Periodization
2. Symmetrical structure

FORM: Large-scale

1. Ternary (3-part): ABA
   - A: Waltz
   - B: Trio
   - A: Waltz

FORM: (Small scale, within ABA)

1. Breakdown of "A" (Waltz): ‖: a :‖: b :‖
   4+4 4+4
2. Breakdown of "B" (Trio): ‖: c :‖ d ‖ c ‖ d ‖ c ‖
3. Return to beginning.

FORM: (Small scale)

1. Note:
   - a. Much phrase repetition at beginning of Waltz and Trio sections to fix melody clearly.
   - b. Balance by:
     - 1) omitting all subsequent repetition after first "c" of Trio
     - 2) omitting "b" section in recapitulation

FORM: (Waltz and Trio)

1. Similarities: symmetrical phrase structure and groupings
2. Contrasts:
   a. mood: from brilliant to introspective
   b. dynamics: "f brillante" to "p cantabile"
   c. tempo: slower for Trio
   d. range: narrower in Trio
   e. type of motion: disjunct to conjunct
   f. rhythmic shift: equal 8ths to dotted

MODERN PERIOD

PIECE:

Stravinsky, Igor (1881-), "The Royal March," from L'Histoire du Soldat ("Story of a Soldier") (1918).

RECORD:

"L'Histoire du Soldat" Suite. (Igor Stravinsky conducting). Columbia ML 4964. Side 1, band 4.

SCORE:

J. and W. Chester, Ltd, minature (1924), p. 19 ff.

STYLISTIC FEATURES

QUALITIES OF SOUND

1. Tends toward transparency
2. Extensive use of brass in solo capacity
3. Unusual combination of instruments from different families; experiment with new sonority effects: septet
   a. high and low woodwinds (clarinet, bassoon)
   b. high and low brass (cornet, trombone)
   c. high and low strings (violin, bass)
   d. percussion battery
4. Great dynamic range
5. Development of dynamics, rather than of harmony
6. Sharp contrasts of sound
7. Wide range of sound--separation in pitches of instruments

TEXTURE

1. Strong impression of contrapuntal activity, even when a melody with accompaniment is used, because of:
   a. extreme independence of the voices
   b. lack of instrumental blend
2. "Give-and-take" between instruments

DISSONANCE

1. Considerable saturation of dissonance
2. Dissonance frequent at points of arrival

HARMONIC ACTION

1. Partial abandonment of older chord types
2. Substitutes for older cadences
3. Use of polytonality
4. Little harmonic drive (static)
5. Extensive use of harmonic pedals

MOVEMENT

1. Rapid tempo predominant
2. Wide range of pace
3. Cross rhythms maintained as pedals
4. Rhythmic imbalance
5. Shifting pace and accents
    a. unusual groupings predominant
    b. changing meter
    c. use of instruments in a percussive manner
    d. characteristic brief silences

ARRIVAL

1. Uncertain sense of arrival
    a. changing meter, either at cadence, or directly preceding
    b. sudden change of rhythm at cadence
    c. placement (timing) of cadence unknown; indeterminate number of repetitions of rhythmic figure before cadence sets up continual expectation (tension)

PHRASE STRUCTURE

1. Asymmetrical phrase structure
2. Highly sectionalized
3. Baroque concept of continuous expansion
4. Kaleidoscopic shifts of meter
5. Use of repetition and sequence within small compass to build melody

FORM

1. "rondo" (ABCBDBEBFA)
2. Continual return of second melody ("B") in cornet
3. Rounded by repetition of opening trombone theme exact at end
4. Increasing importance of episodes ("C","D","E","F")
5. Create tension toward return of "B" by extension of episode ("D")

Special Lesson Plan (pp. 96-109)

SINGING STYLE UNIT: TEACHING MATERIALS

The human voice is a remarkable instrument which is able to produce a wide variety of sounds. Adjectives usually applied to vocal sounds include such terms as raspy, throaty, nasal, strangulated, and relaxed. It is not possible to use the terms with scientific precision, but we can speak of a strangulated vocal quality or vocal timbre and convey a fairly precise idea. The singers of the world employ many vocal techniques such as yodeling (singing into a very high range), vibrato (allowing the voice to quiver), and glottal stopping (cutting off the tone deep in the throat.) When we speak of singing style, we are referring to the combination of vocal quality and vocal techniques employed. All of the singing styles presented in this unit can be discussed without technical terms or a knowledge of the vocal mechanism.

Two major sources which may serve as an introduction to singing styles are:

1. Lomax, Alan. "Folk Song Style," American Anthropologist, Vol. 61 (1959), pp. 927-954.

2. Cowell, Henry (ed.). The World's Vocal Arts. A recording published by the Ethnic Folkways Library--FE 4510. It contains 19 examples of world singing style.

Unfortunately, neither the Lomax article nor the record jacket notes on the Cowell discuss the same features for each type of singing style. Vibrato, for example, may be discussed in one instance and not in another. There are many unsolved problems in examining the singing styles of the world. Hard and fast classification schemes are difficult to set up because many mixtures are present. The most significant work in this area is Lomax's Folk Song Style and Culture: A Staff Report on Cantometrics, Washington, D.C.: American Association for the Advancement of Science, 1968.

Knowledge about singing style is important to the musician, not only for its own sake, but because it may serve as a basis for determining musical stylistic areas. Anthropologists may find such knowledge useful in determining the movement of peoples from one place to another. For example, if two noncontiguous areas in the world illustrate the same singing style, it may be concluded (other factors also being present) that the two peoples were one group at one time.

Major concepts to emphasize:

1. The male voice is not always easily distinguished from the female voice by listening.

2. The age of a singer is difficult to determine by listening to the voice.

3. Singers engage in vocal play, that is, they employ a variety of vocal techniques.

4. Five major vocal qualities can be recognized within the world's musical cultures.

5. Styles migrate from one part of the world to another.

6. There are seven major vocal ranges in Western singing.

Each concept may be introduced in a separate lesson, the materials for which are given here. Where possible, the same musical examples are used for more than one concept, to give opportunity for repeated hearings. Students will engage in the process of identifying and describing what they hear.

1. Difficulty of determining the sex of the singer

Sometimes it is difficult to tell whether a singer is male or female from the sound produced. For example, is the following singer a man or a woman?

Example 1.: Where the Blue of the Night Meets the Gold of the Day
(Bing Crosby)

From: The World's Vocal Arts
Folkways FE 4510
Side 1, Band 5

The singer is a man, without question. What distinguishes a male voice from a female voice? Women sing higher, softer, and lighter. Men sing lower, louder, and heavier. Men have longer, thicker vocal chords. But isn't it possible that a man can sound like a woman by singing high, and that a woman can sound like a man by singing low? Is the following singer a man or a woman?

Example 2: Rajastan Folk Song

From: Music of India--Traditional and Classical
Folkways FE 4422
Side 2, Band 3

Most students will probably guess the singer to be female. However, Example 2 is a man from India. If you had to describe his kind of sound in one word, what would you say? Choked, pinched, strangled? How would you describe Bing Crosby in comparison? Bing Crosby sings with a more relaxed, open sound. He sings in normal, speaking-voice range. He also sings through his nose and has what we call a nasal sound.

The Indian singer's sound may be described as tense, pinched, or choked. His throat is tighter and his facial expression more tense. Indians like this kind of male vocal sound, and singers spend years learning to produce it. Indian singers can, of course, produce other kinds of sound if they want to.

The kind of sound which a singer produces is called vocal quality or vocal timbre. It is described by adjectives such as raspy, throaty, nasal, strangulated, relaxed, tense, open, and clear. We used the term "pinched" to describe the Indian singer.

A similar, but more strangulated, singing style is widespread in the Far East. This example (three successive songs performed without pause) is from Japan. The singer is a woman. Note that her vocal sound is similar to that of the Indian man.

Example 3: Kappore

From: Japan, the Ryukyus, Formosa, and Korea
Columbia World Library - KL-210
Side 1, No. 12 (a,b,c)

Here is a Japanese man rendering a folksong in a strangulated style.

Example 4: Yagi Bushi

From: Japan, the Ryukyus, Formosa, and Korea
Columbia World Library - KL-210
Side 1, No. 6

Compare the man's voice you just heard with that of this Japanese woman, an elderly lady from a farm near Tokyo. Note that she, too, sings in a strangulated way but that her voice is lighter than the man's.

Example 5: Ta-Ue-Uta

From: Japan, the Ryukyus, Formosa, and Korea
Columbia World Library - KL-210
Side 1, No. 8

In Europe and America, female sopranos produce the kind of tone you will hear in the next example when they perform in opera or sing songs at concerts. The tone is clear, and the sound is not very relaxed.

Example 6: Die Forelle - Schubert

From: Rita Streich Sings Schubert
Deutsche Grammophon Gesellschaft DGM 12030
Side 2, Band 9

The singer is a woman with a highly trained voice. She travels in America and Europe singing in operas and giving song recitals.

The following example sounds similar to the preceding female soprano, and most people would think that they are hearing a woman singer. The singer is, however, a countertenor--a rather extraordinary male voice. Listen carefully, and note that his low tones are noticeably thicker than the low tones of a real soprano. His voice is less piercing and more powerful.

Example 7: A Bellman's Song--Thomas Ravenscroft

From: The Cries of London
Vanguard BG-563 (Bach Build)
Side 1, No. 4

Are you thoroughly confused? If so, you are lucky. Most people never imagine that distinguishing male from female singers is a musical problem. You now know that it is a problem and that it is important in determining vocal style. In fact, a great deal of experience in listening to vocal music of all kinds is necessary before you can be sure you know just what you are hearing. Nonwestern vocal styles present the main problem to us in the United States. Sometimes it is impossible to tell whether the singer is a man or a woman just by listening to a record. In order to find out, you might have to read the notes on the record jacket or even write to the record company and ask.

2. Difficulty of determining the age of the singer

We have discovered much variation in the vocal quality produced in different cultures and considered desirable. Because of this wide variation in qualities, the age of a singer is sometimes difficult to determine from listening. Usually, we think that children have soft, light voices and that elderly people have voices that crack and quiver. Most of the time this is true--but not always. How old is the following singer?

Example 1: Chant de fillette a laver un bebe

From: Anthologie de la Vie Africaine
ed. Herbert Pepper
Ducretet-Thomson--Nos. 320 C 126--320 C 128
Side 1, No. 3

The singer is a six-year-old African girl. Notice the soft, light voice. This young, untrained singer runs out of breath easily.

Here is a group of young African boys, ranging in age from three to five. Their voices sound similar to that of the African girl.

Example 2: Orchestre d'enfants

From: Anthologie de la Vie Africaine
ed. Herbert Pepper
Ducretet-Thomson--Nos. 320 C 126--320 C 128
Side 1, No. 2

The next two examples may surprise you. How old are these singers?

Example 3: Initiation Song (Pygmy)

From: Music of the Ituri Forest
Folkways FE 4483
Side 2, Band 2

Example 4: Bambuti Song (Pygmy)

From: Africa South of the Sahara
Folkways FE 4503
Side 2, No. 20

The voices in both examples are light and sound like those of children. But, though the first of these two songs is sung by young Pygmy boys, 10-12 years of age, the second group of singers is adult Pygmies. All singers in the Pygmy tribe tend to sing with a child-like voice, no matter how old they are.

For example, here is a group of adult women singers from a Pygmy tribe. Notice that they sound very much like the young boys in Example 3. Their voices are a bit fuller and stronger but are still basically soft and child-like.

Example 5: Mgongo Utule (Pygmy)

From: Music of the Ituri Forest
Folkways 4483
Side 1, Band 5

The singer in Example 6 was about 70 years old when this recording was made. She is Irish and is singing Irish folk songs. Notice that like the children we heard in Examples 1 and 2, she too runs out of breath rather quickly. Her voice is not soft and light, however, but rather hard and sometimes quivering. And yet it is very pleasing in its own way.

Example 6: a. Dance to Your Daddy
b. Cucanandy

From: Ireland (Irish Folk Songs)
Columbia World Library--KL-204
Side 1, Nos. 6 and 7

The following singer is from a quite different culture than our other examples. He sounds like a very old man with a heavy, breaking voice. Yet he is only 40 years old. He is an Eskimo.

Example 7: Piherk for Hunting

From: Canada
Columbia World Library--KL-211
Side 2, No. 38

You should be a bit confused again! If you have always thought that it was easy to tell children's singing apart from adults and elderly people, you should see now that it is not so easy after all.

3. Vocal play

Most animals in the world produce sounds. Men have tried to imitate these sounds with their voices for a variety of reasons. Sometimes they wish to show their skill, and sometimes they wish to attract the animals in hunting. They try to imitate the vocal quality of the animals.

The Eskimo is imitating a Canadian goose, a snow goose, and a swan. In between the imitations, he announces the type of animal which he will call.

Example 1: Bird Imitations

From: The Eskimos of Hudson Bay and Alaska
Folkways FE 4444
Side 2, Band 2

He is also rather good at imitating the walrus. Eskimos hunt walruses, and they utter these calls in order to bring the animals out of hiding.

Example 2: Imitations of Walrus

From: The Eskimos of Hudson Bay and Alaska
Folkways FE 4444
Side 2, Band 3

The next example is of hunting cries from Africa, produced by Pygmies. They spread out long nets in a large circle in the jungle and then make these sounds to aid in driving the animals into the nets.

Example 3: The Hunting Cries of the Babinga Pygmies

From: French Africa
Columbia World Library - KL-205
Side 2, No. 34

Such cries as we just heard are almost like yodels. Yodeling means singing in a high, false range. This high range is called the falsetto range. Falsetto is different for each singer depending on his particular voice. The following piece is an example of yodeling done by women of a Pygmy tribe. This song is performed before the men set out on an elephant hunt. Notice how several different and exciting parts are being sung together.

Example 4: Magic Song

From: French Africa
Columbia World Library--KL-205
Side 2, Number 35

Perhaps you can guess where the next example of vocal play comes from.

Example 5: Swiss yodelling style

From: The World's Vocal Arts
Folkways FE 4510
Side 4, Number 17

Of all the people in the world, the African Negro seems to enjoy vocal play the most. African Negroes are incredibly skillful at using their voices to make a wide variety of sounds. Listen to an African medicine song.

Example 6: Chant thérapeutique

From: Anthologie de la Vie Africaine
ed. Herbert Pepper
Ducretet-Thomson Nos. 320 C 126--320 C 128
Record 2, Side 2, Number 1

The next song is sung by a man from the Bechuana group, an African tribe. Notice the different effects which he produces with his voice. At one point he speaks very quickly and sounds like Donald Duck.

Example 7: Bechuana Song

From: Africa South of the Sahara
Folkways FE 4503
Side 1, Band 8

When the natives of the Melville and Bathurst Islands just north of Australia build graves for their dead, they perform the following calls.

Example 8: The Mourning Call of Melville and Bathurst Islands

From: Australia and New Guinea
Columbia World Library--SL-208
Side 1, Band 13

Eskimo children use vocal play in their games. In one game, they place a kettle on the ground and whisper words into it. They try to imitate different kinds of tools by loud breathing. Sometimes they start to laugh.

Example 9: Girls' Game

From: The Eskimos of Hudson Bay and Alaska
Folkways FE 4444
Side 1, Band 8

Now that electronic instruments such as tape recorders have been invented, we can record a voice, slow it down, and speed it up. A Frenchman named Pierre Henry recorded a voice singing the syllable "ah"--just one short sound. He then made recordings of that one sound at various speeds.

After this, he put them together one after another to make this piece of music. Notice that every sound that you hear comes from the original "ah"!

Example 10: Vocalises

From: Panorama of Musique Concrète, Number 2
Ducretet-Thomson DTL 93121
Side 1, Band 4

4. Five singing style areas of the world

In 1959 an ethnomusicologist by the name of Alan Lomax wrote an article for a journal in which he tried to divide the world into singing style areas. He decided, for example, that most Negro Africans living south of the Sahara desert sing in a relaxed manner. People living in the Far East, on the other hand, tend to sing in a very strained fashion.

Lomax thinks that there are about ten major styles of singing in the world. However, a few of the ten are similar to one another, and it would be difficult for the amateur to distinguish between some of the styles. A major problem in deciding on the number of singing styles is the presence of mixtures. In New Guinea, for example, people sing with a quality that is a bit like Africans and a bit like Far Easterners. Sometimes groups of people move from one part of the world to another and influence singers in their new homeland. As you know, the American Negro came from Africa to the United States. Now, some white American folk singers sing in a more relaxed fashion, partly because they have heard Negroes singing this way. The Negroes, in turn, have sometimes adopted the more harsh, rigid sound of the white folk singers.

There are five distinct styles that you should be able to distinguish: Eurasian, American Indian, African, Australian, and Oceanic.

Eurasian. Eurasia refers to Europe and Asia. This singing style is found in various parts of Europe and in the Near East, but the best examples of it are from China and Japan. How would you describe this example from a Chinese opera?

Example 1: Yue Ko Maan Cheung

From: Chinese Opera/Songs and Music
Folkways FW 8880
Side 2, Band 2 (toward end)

Eurasian singing is characterized by a tense voice that sounds as if one is being strangled. The voice is harsh and pinched. The throat is tightened to produce this sound. In this case, the singers are men. Here are two women.

Example 2: Shau Lee Yuen

From: Chinese Opera/Songs and Music
Folkways FW 8880
Side 2, Band 3

Do you remember this woman from Japan? Her voice is also choked and pinched.

Example 3: Kappore

From: Japan, the Ryukyus, Formosa, and Korea
Columbia World Library--KL-210
Side 1, No. 12 (a,b,c) (3 songs)

American Indian. The second singing style is that of the American Indians. Whether they live in Canada, the United States, Mexico, or South America, they tend to sing in the same manner. How would you describe the singing style of this Iroquois rain dance song?

Example 4: a. The Rain Dance, Part 1
b. The Rain Dance, Part 2

From: Canada
Columbia World Library--KL-211
Side 1, Nos. 1 and 2

This style is typified by singing at full volume with a rather clear, liquid tone. They sound as if they are yelling, yet their throats are much more relaxed than singers of the Eurasian style.

In this next example, from the Winnebago tribe in Wisconsin, note that although the singers in the chorus do not sing at full volume, the lead singer does.

Example 5: Flag Song

From: War Whoops and Medicine Songs
Folkways 4381
Side 1, Band 4

Africa. The third singing style is found in Africa, south of the Sahara desert. The characteristics are of the normal speaking voice. Although he likes to cry and shout now and them, the singer usually doesn't yell at full volume like the American Indian. The singing style is relaxed and not nearly so tense as that of the Eurasian. The first example is that of a male musician from the Acoli tribe in Uganda. He accompanies himself on a stringed instrument.

Example 6: Acoli Song

From: Africa South of the Sahara
Folkways FE 503
Side 4, No. 31

Several hundred years ago, Negroes came to the Americas, particularly to the United States. Their spirituals and work songs influenced white folk singers, and their music has had a noticeable effect on American popular music and jazz. They have also preserved the relaxed vocal singing style, as can be seen from the following. A family from Mississippi sings.

Example 7: My Name Has Been Written Down

From: Negro Folkmusic of Africa and America
Folkways P 500
Side 2, No. 23

This song from the Zulu tribe in southeast Africa shows vocal quality that is relatively relaxed even though the singing is fairly loud in volume.

Example 8: Zulu Song

From: Africa South of the Sahara
Folkways FE 503
Side 1, Band 1

Australian. Australian singing style is not confined to that continent. It may be heard on the many islands off the coast and in New Guinea, the very large island to the North.

We will be concerned with the natives of these areas, not the European settlers. The natives (sometimes called aborigines) have been living in these areas for centuries, just as the American Indians have lived for so long on the North and South American continents. Most of the Australian aborigines live in the Northwest in an area referred to as Arnhem Land.

Here are some men from Arnhem Land accompanied by a low-sounding instrument called the didjeridu. How would you describe their sound?

Example 9: The Men's Tjarada

From: Australia and New Guinea
Columbia World Library, SL-208
Side 1, Band 4

The voices are harsh and strident. They are less strangulated than those from Eurasia and descend lower in pitch. However, they are not as relaxed as the African singers.

Example 10: Wadamiri

From: Tribal Music of Australia
Folkways P 439
Side 1, Band 5 (part)

Here is an old man singing a sacred song while other men sit quietly listening.

Example 11. A Sacred Solo

From: Australia and New Guinea
Columbia World Library, SL-208
Side 1, Band 8

And some women.

Example 12: The Women's Tjarada

From: Australia and New Guinea
Columbia World Library, SL-208
Side 1, Band 3

Oceanic. Let us now examine a final singing style. It is found on many islands in the Pacific Ocean, and so we may call it Oceanic. The groups of islands include Polynesia, Melanesia, and Micronesia. The style is also found in New Zealand. Here is a lament in memory of a slain chieftain of the Tuhoe tribe. These tribesmen are members of a larger group called the Maori people. How would you describe their singing style?

Example 13: Lament by Te Paraona

From: Maori Songs of New Zealand
Folkways P 433
Side 1, Band 3

The voices are lower in pitch than all of our previous examples. Now and then the Africans and some American Indian tribes sing this low, but that is not common. The vocal quality is open, liquid, and fairly relaxed. The singers produce their tones from deep in their throat and from their chests.

Here is a single man standing guard in a village and giving an alarm of an approaching enemy.

Example 14: He Whakaaraara

From: Maori Songs of New Zealand
Folkways P 433
Side 2, Band 4

In the middle of the Pacific Ocean lie the Tahitian Islands. This group of female singers produces low, relaxed tones similar to those of our Maori tribesmen.

Example 15: Maururu Roa Vu

From: Music of the World's Peoples, Vol. 1
Folkways P 504
Side 3, No. 12

Here is a summary of the five major world singing styles. The most appropriate adjective has been listed first.

Eurasian: strangulated
choked
tense
nasal
high-pitched

American Indian: throaty
muscular
full-bodied
clear
high in back of throat
normal speaking pitch

African: relaxed
open
resonant
often soft
vocal play
deeper in throat and into chest
normal speaking pitch

Australian: twangy
strident
harsh
low nasal
low-pitched

Oceanic: chest-resonanted
fairly relaxed
open
very low-pitched

5. Movement of styles

When people move from one area of the world to another, they take their singing style with them. The singing of a particular group of people in one part of the world often resembles that in another part of the world, leading the experts to believe that the groups may be originally one. Here are some examples of our major vocal qualities found in parts of the world with which they are not normally associated.

Example 1: War Song from Tami Island

From: Australia and New Guinea
Side 2, No. 20

This is the African style of singing found in the Australian area.

Example 2: Great Kunga Sangpo of Ngorr

From: Tibet II (UNESCO)
Side 1, Band 3 (beginning)

Low-voiced singing is particularly impressive in Tibet. This small country, west of China and north of India, is certainly not in the Pacific Ocean. But the deep, resonant singing of Tibetan monks is closely related to our Oceanic singing style.

6. Seven vocal ranges

In the following examples, one should listen for range. The term range refers to the distance from lowest note to highest note in any singer's voice. Some voices are limited to a very high range, others to a medium or low range. The range is easiest to distinguish when the singer has a trained voice, so our examples are all of concert and opera singers. The quality varies with the range--higher voices being lighter, lower voices heavier.

The highest voice is the female coloratura soprano. The coloratura soprano usually sings higher than the regular soprano. This voice is rare and most women cannot sing this high. The singer sometimes imitates the flute.

Example 1: "Queen of the Night" from The Magic Flute--Mozart

From: The World's Vocal Arts
ed. Henry Cowell
Singer: Maria Ivoguen
Folkways FE 4510
Side 4, No. 19

Most women are sopranos and their best notes are a bit lower than those of the coloratura. Listen to this example.

Example 2: Die Forelle--Schubert

From: Rita Streich Sings Schubert
Deutsche Grammophon Gesellschaft DGM 12030
Side 2, Band 9

The lowest female voice is the contralto or "alto" for short. Although contraltos can sing some of the soprano's high notes, they usually sing in the lowest women's range.

Example 3: Ten Songs from the Hebrew-Wolpe
Columbia ML-S179

The male vocal range has four categories. In this song, the highest range is used. The singer is a male alto or countertenor. The range is the range of the female alto, but the quality is quite different.

Example 4: A Bellman's Song--Thomas Ravenscroft

From: The Cries of London
Singer: Alfred Deller
Vanguard BG-563 (Bach Guild)
Side 1, No. 4

The countertenor voice is very unusual, much more rare than the high, coloratura female voice. The most common high male voice is the tenor. Jussi Bjoerling, a Swedish singer, is considered one of the great tenors of all time.

Example 5: "Questa o quella" from Rigoletto--Verdi

From: Great Recordings of the Century--Jussi Bjoerling,
Vol. 1
Angel COLH 148
Side 2

The next lowest voice is the baritone. Although a baritone can sing most of the high notes that the tenor sings, he usually stays in a lower range.

Example 6: Der Jäger--Schubert

From: Die Schöne Mullerin
Dietrich Fischer-Dieskau
Odeon--Electrola E90 038/39
Side 3, No. 14

The lowest male voice is the bass. It is heavy and full. Few men can sing this low.

Example 7: Gopak--Moussorgsky

From: Moussorgsky Melodies
Boris Christoff
Angel 35602-35605
Side 3, Band 5 (Song No. 19)

Every person in the world has a distinctive voice. No two are quite the same. Nevertheless, it is possible to classify them into a few groups based on range, as we have done today.

Special Lesson Plan (pp. 110-125)

INSTRUMENTS UNIT: TEACHING MATERIALS

It is very difficult to define "musical instrument." Almost any sound-making object can be used in a piece of music. Whips, riveting machines, automobile horns, and other objects have been used for special effects and may be considered musical instruments. Indeed, any object which produces a sound may be a musical instrument.

Clapping, stamping the ground, and slapping the body are all used frequently in music and dance.

Acoustics studies the nature of sound and its production. Organology is the science of musical instruments.

Objectives

1. To think about the various ways in which the musical instruments of the world might be classified.
2. To learn the basic outline of the Sachs-von Hornbostel method of classification.

Teacher

Imagine that you are in a very large room. All of the musical instruments in the world, past and present, are brought to you and you are asked to classify them. How would you do this?

Student

Classify by:

1. Shape.
2. Length.
3. Weight.
4. Range.
5. Material.
6. Method of performance.
7. Geography.
8. History.
9. Use in culture.
10. Alphabetical.
11. Arbitrarily assigned number.

Teacher Objections to the above are listed as follows:

1. Shape. There is an enormous variety of shapes. Some are very odd. If all cylinders were placed together, for example, clarinets and drums would be in the same category.
2. Length. Some instruments are long in amount of material used but short in appearance, for example, the French horn.
3. Weight. Some instruments are large and bulky--but are hollow and light. Should they be classified as "less weighty"? Some instruments have removable parts. Would they be weighed with the parts on or off?
4. Range. Many instruments have a wide range of pitch. Would the piano be considered high or low in pitch? Even if agreement could be reached on this matter, flutes, violins, and

trumpets would be in the same category. This is rather unwieldy.

5. Material. Once again, many diverse instruments would be placed in the same category: wooden flutes, wooden violins, wooden clarinets. Metal flutes and clarinets would be separated from their wooden counterparts. Some instruments are made out of several materials. The ancient Chinese did use this method of classification (stone, metal, wood, gourd, bamboo, hide, silk) but were dealing with a limited number of instruments.
6. Method of performance. Some instruments are played in a variety of ways--plucked, bowed, and struck, for example.
7. Geography. Some instruments are found all over the world. It would be nearly impossible to decide where they are most numerous, although a census-like count could be taken. Yet, players continually move about.
8. History. Some instruments developed independently in several areas. Often, the place with which an instrument is primarily associated is not the place of origin.
9. Use in culture. Most instruments are used for a variety of social functions.
10. Alphabetical. Alphabetical ordering would prevent a person from seeing similar instruments together.
11. Arbitrarily assigned number. Simply assigning a number would also prevent a person from seeing a meaningful pattern of categories.

The most useful method is that developed by Curt Sachs and Erich von Hornbostel in the early twentieth century. For them, the principle of classification is the nature of the vibrating body. They distinguish four categories:

1. Idiophones--the body vibrates.
2. Membranophones--a stretched skin vibrates.
3. Chordophones--a string vibrates.
4. Aerophones--a column of air vibrates.

In each instance, the vibrating element is the primary vibrating element. In all cases, for example, a column of air is set in motion. Only in category number 4 (aerophones) is it of primary importance.

We would have to add a fifth category to the scheme of Sachs-von Hornbostel. Recent years have witnessed the development of electrical instruments.

5. Electrophones--electricity is generated.

Idiophones. The body of the instrument vibrates.

Some idiophones are struck against each other.

Example 1. Tapping sticks (Australia)

From: Sachs
Band 4

Example 2: Boomerangs (Australia)

From: Australia and New Guinea
Side 1, Band 2

Example 3: Tuned tapping sticks (Philippines)

From: Sachs
Band 5

Claves are tuned tapping sticks.

Example 4: Finger cymbals (India)

From: Sachs
Band 6

Also, castanets and various kinds of large cymbals.

An idiophone may be scraped rather than struck.

Example 5: Scrapers (Mexico)

From: Sachs
Band 10

Also, guiro (corrugated surface) and ratchet (mechanized).

Example 6: Slit Drum (Congo)

From: Sachs
Band 11

Slit drums are hollowed logs.

An idiophone may be struck against the ground.

Example 7: Pounding bamboos (Mato Grosso)

From: Sachs
Band 7

Some idiophones are plucked.

Example 8: Jews Harp (Philippines)

From: Sachs
Band 26

Player plucks a lamella while holding it inside his mouth, which thereby serves as a resonating chamber.

Example 9: Sansa or Mbira (Congo)

From: Sachs or British East Africa
Band 25 Side 1, Band 3, No. 10 (middle)

Some idiophones are struck indirectly, i.e., the performer does not touch the sound-producing object. (Seeds or stones are contained inside a sonorous gourd, tube, or basket.)

Example 10: Rattles (Mato Grosso).

From: Sachs
Band 9

Also, maracas, sleigh bells, and sistrum (particles of bone or wood strung together on a cord, like a necklace, and attached to a small wishbone-shaped frame).

An idiophone may be rubbed.

Example 11: Glass harmonica.

From: Mozart, Adagio in C Major for Glass Harmonica, K. 617a

Some idiophones are struck directly.

Example 12: Bells (Japan)

From: Sachs
Band 22

Bells beaten on rim.

Example 13: Bells (India)

From: Sachs
Band 23

Bells turned upside down.

Example 14: Gongs (Philippines)

From: Sachs
Band 21

Beaten in the center.

Example 15: Chain of gongs (gong frame) (gong chime chain) (Burma)

From: Burmese Folk and Traditional Music
Folkways P 436. Side 1, Band 4
and
Sachs
Band 20

A collection of idiophones = a chime.

Bells and gongs come singly or in sets.

Example 16: Xylophone (Equatorial Africa)

From: Sachs
Band 24

Example 17: Xylophone (Uganda)

From: British East Africa. Columbia World Library KL-213
Side 1, Band 2, No. 6 (middle third of Band 2)

Example 18: Pende Xylophone (Western Belgian Congo)

From: Africa South of the Sahara
Folkways FE 4503
Side 1, Band 21

Wooden mallets tipped with balls of gum.

Example 19: Chopi timbila orchestra (Mozambique)

From: British East Africa
Columbia World Library KL-213
Side 1, Band 2, No. 7 (end of Band 2)

Also, tuned stone slabs (stone chimes or lithophones) and various Western orchestral instruments (wood block, temple block, triangle, cowbells or bells from other animals, glockenspiel, marimba, and vibraphone (vibraharp).

Groups of idiophones.

Example: Balinese gamelan.

From: Sachs
Band 64
or
Bali
Side 1, No. 1

Gamelans (gamelan orchestras), like Western symphony orchestras, vary in size from a few to 75 or more players.

The following are the instruments of the gamelan.

Saron: bronze xylophone, box resonator, wooden mallet. Three sizes: panerus (smallest); barung (middle); demung (largest).

Gender: bronze xylophone. Three sizes: panerus (smallest); barung (middle); slentem (largest).

Gambang kayu: xylophone.

Bonang: set of gongs; bronze knobbed gongs in a wooden frame; two padded sticks. Three sizes.

Ketuk: gong.

Kenong: gong.

Kempul: gong.

Gong ageng: gong.

Other instruments may be added to the gamelan orchestra, for example, rebab, suling flute, and chelempung zither.

Membranophones. The sound is produced by tightly stretched membranes.

Most membranophones are drums, and most drums are struck directly by the player. There are some examples of drums (see slit drum under idiophones; friction drums) with holes in the drumhead through which a stick is inserted and made to move up and down. The membrane is thereby rubbed rather than struck directly. A cup of soda with a top and an opening for the straw is a rubbed membranophone. There are also a few examples of drumheads which receive the vibrations of a plucked string and of drums which are rattled (pellets inside). The kazoo is still another type of membranophone which modifies the voice and is made to vibrate by speaking or singing into it.

Drums may have one or two heads and come in a wide variety of shapes--hourglass, goblet (slender stem), cylinder, cone, or barrel. Some are struck with the hands; others with sticks or mallets.

Some drums produce indefinite pitches.

Example 1: Frame drum (Eskimo)

From: Sachs
Side 1, Band 14

A frame drum is one in which the depth of the body does not exceed the radius of the membrane, i.e., the drum is shallow. This particular example produces a low sound of indefinite pitch.

Example 2: Bass drum

From: The Instruments of the Orchestra, Vanguard URS-1017/18
Side 4, Band 1 (part)

Example 3: Drums (Yoruba).

From: Sachs
Band 16

Example 4: Pipe and tabor (Per).

From: Sachs
Band 12

Played in one hand.

Some indefinitely pitched drums have additional apparatus to change the sound.

Example 5: Snare drum

From: The Instruments of the Orchestra; Vanguard
URS-1017/18
Side 4, Band 1 (part)

The snare drum has taut strings stretched across the bottom head; they vibrate against the head.

Example 6: Tambourine

From: The Instruments of the Orchestra; Vanguard
URS-1017/18
Side 4, Band 1 (PART)

The tambourine is a shallow, frame drum with jingles. It is usually shaken, but it may be struck by the hand or fingers.

The following drums are tuned.

Example 7: Drums (Uganda)

From: British East Africa
Side 1, Band 1, No. 3 (middle)

There are 15 drums here.

Example 8: Drums (Tanganyika)

From: British East Africa
Side 1, Band 1, No. 4

Rattles are also heard.

Examples 5 and 6 sound very much like xylophones and the sansa which we encountered under idiophones. For example, listen to British East Africa, Side 1, Band 2, No. 6 (xylophone) and British East Africa, Side 1, Band 3, No. 10 (sansa). It is difficult to distinguish African drums, xylophones, and sansa, even after many hearings.

Another type of drum set that sounds like xylophones is the following from Burma.

Example 9: Tuned drum chain (Burma)

From: Sachs
Band 19

There are 21 drums, played with bare hands, plus an oboe.

Example 10: Timpani (kettle drums)

From: The Instruments of the Orchestra; Vanguard
URS 1017/18
Side 4, Band 1 (beginning)

India is also a drumming center. The most important drums are the dholak, tabla, khol, mridanga, mirdam, and baya.

The following is a dholak solo. The dholak is a double-ended drum.

Example 11: Dholak (India)

From: India, Columbia World Library KL-215
Side 2, Band 8, No. 18

The drum is ever present in Indian music.

Example 12: Khol (India)

From: Music of India--Traditional and Classical
Side 1, Band 3 (part)

The kazoo is a "singing membrane." The membrane is made to vibrate by speaking or singing into it. The membrane does not yield a note of its own but merely modifies the voice. The comb and paper is a type of kazoo. The kazoo is a nondrum membranophone.

Example 13: Kazoos (singing gourds) (Nyasaland)

From: British East Africa
Side 2, No. 17

Groups of membranophones

We have heard groups of drums.

Groups of idiophones and membranophones (mixed)

A mixing of idiophones and membranophones is, of course, very common.

Example 1: Ahir Dance (India)

From: India
Side 1, Band 2, No. 4

Large drum (nagara), small drum (dukkar), and gong (kasavar)

Example 2: Drum and cymbal orchestra (India)

From: India
Side 2, Band 6, No. 14

Example 3: Three Brothers (percussion ensenble)--Michael Colgrass

From: American Percussion Society
Side 2, Band 6

Chordophones. One or more strings are stretched between fixed points.

There are three main varieties of chordophones:

1. Zithers.
2. Lutes.
3. Harps.

1. A zither contains only a string bearer. If a resonator is present, it is not integral and can be detached. A string stretched across a hole in the ground would constitute a ground zither. The ground serves as a resonating chamber.

Example 1: Musical bow (Africa)

From: British East Africa
Side 1, No. 15 (just before Band 5)

The string is resonated by either the mouth or with an attached gourd.

Example 2: Vina (India)

From: Sachs
Band 45
or
India, Side 2, No. 10

Example 3: Langleik (Norway)

From: Sachs
Band 48

Example 4: Koto (Japan)

From: Kimio Eto
Side 2, No. 2

Also, piano, harpsichord, clavichord, ch'in.

2. Lutes are chordophones in which a string bearer and a resonator are organically united and cannot be separated without destroying the instrument. The plane of the strings runs parallel with the sound table, and the instrument has a neck.

Example 5: Gusle (Yugoslavia)

From: Sachs
Band 57

Example 6: Banjo (Tennessee)

From: Sachs
Band 53

Example 7: Guitar (Spain).

From: Sachs
Bands 51, 54, and 55

Example 8: Shamisen (Japan).

From: Sachs
Band 52

Example 9: Hu ch'in (China).

From: Sachs
Band 59

Example 10: Sarinda (Pakistan).

From: Sachs
Band 58

Also, sitar.

3. Harps are chordophones in which the plane of the strings lies at right angles to the sound table.

Example 11: Ground harp (Haiti).

From: Sachs
Band 41

Example 12: Burmese harp (Burma).

From: Sachs
Band 43

Example 13: Harp (Mexico).

From: Sachs
Band 44

Groups of chordophones.

The Western string quartet is a major example of a group of chordophones. The string orchestra is also fairly common. The following is a piece for 52 separate string parts.

Example: Threnody for the Victims of Hiroshima- Pendereaki

From: RCA VICS-1239

Aerophones. The air itself is the primary vibrator.

Most aerophones are blown. One exception is the organ in which the air columns are set in motion by a keyboard.

There are two main types of aerophones--those which have a device for setting the outer air directly into vibration (unconfined) and those with an enclosed column of air (confined).

1. In the first type, the vibrating air is not confined by the instrument. There is no enclosed column of air. The outer air is acted upon directly.

Example 1. Reed organ
Example 2. Accordion
Example 3. Bull-roarer (The instrument is swung in the air. The whirling movement makes eddies directly in the surrounding air.)

2. The second type of aerophone is referred to as "wind instruments proper." The vibrating air is confined with the instrument itself. This is by far the larger subdivision of aerophones.

There are three large subcategories--flutes, reedpipes, and trumpets.

A. Flutes: a narrow stream of air is directed against an edge.

Example 4. Vertical flute (Yugoslavia). From: Sachs, Band 34
Example 5. Transverse flute (Yugoslavia). From: Sachs, Band 35
Example 6. Flute
Example 7. Piccolo
Example 8. Alto flute
Example 9. Double whistle flutes (Mato Grosso). From: Sachs, Band 37
Example 10. Recorder (Flathead Indians). From: Sachs, Band 36
Example 11. Panpipes (Peru). From: Sachs, Band 39
Example 12. Nose flute. From: Primitive Music, Band 7

B. Reedpipes: the air stream has intermittent access to the column of air which is made to vibrate.

Example 13. Oboe (Italy). From: Sachs, Band 29
Example 14. Shawm (Tibet). From: Tibet II, Side B, No. 6
Example 15. Clarinet (Greece). From: Sachs, Band 30
Example 16. Double clarinet (Kurds). From: Sachs, Band 31

Also, Western oboe, English horn, bassoon, clarinet, and saxophone.

C. Trumpets: the air stream passes through the player's vibrating lips, thus gaining access to the air column which is made to vibrate. The term trumpet is used here in a broad sense, including those instruments we usually call trumpets plus horns.

Example 17. Didjeridu (Australia). From: Sachs, Band 27
Example 18. Horns (Equatorial Africa). From: Sachs, Band 28

Groups of aerophones.

The major examples in the Western world are flute quartets; flute choirs; clarinet quartets; saxophone quartets;

woodwind trios, quartets, and quintets; woodwind choirs; brass quintets; and brass choirs.

Other combinations.

A drum and bugle corps is an example of membranophones and aerophones combined. Concert bands and wind ensembles usually use all but chordophones. The symphony orchestra uses instruments from all four categories.

Outline of Sachs-von Hornbostel Classification

I. Idiophones

    A. Struck idiophones

        1. Idiophones struck directly

            a. Concussion idiophones or clappers
            b. Percussion idiophones

        2. Indirectly struck idiophones

            a. Shaken idiophones or rattles
            b. Scraped idiophones
            c. Split idiophones

    B. Plucked idiophones

        1. In the form of a frame

            a. Clack idiophones
            b. Guimbardes

        2. In board- or comb-form

            a. With laced-on lamellae
            b. With cut-out lamellae

    C. Friction idiophones

        1. Friction sticks

            a. (Individual) friction sticks
            b. Sets of friction sticks

        2. Friction plaques

            a. (Individual) friction plaques
            b. Sets of friction plaques

3. Friction vessels
    a. (Individual) friction vessels
    b. Sets of friction vessels

D. Blown idiophones

1. Blown sticks
    a. (Individual) blown sticks
    b. Sets of blown sticks

2. Blown plaques
    a. (Individual) blown plaques
    b. Sets of blown plaques

II. Membranophones

A. Struck drums

1. Drums struck directly
    a. Kettle drums
    b. Tubular drums
    c. Frame drums

2. Rattle drums

B. Plucked drums

C. Friction drums

1. Friction drums with stick
    a. With inserted stick
    b. With tied stick

2. Friction drum with cord
    a. Stationary friction drum with cord
    b. Friction drum with whirling stick

3. Hand friction drums

D. Singing membranes

1. Free kazoos
2. Tube- or vessel-kazoos

III. Chordophones

- A. Simple chordophones or zithers
    - 1. Bar zithers
        - a. Musical bows
        - b. Stick zithers
    - 2. Tube zithers
        - a. Whole-tube zithers
        - b. Half-tube zithers
    - 3. Raft zithers
        - a. Idiochord raft zithers
        - b. Heterochord raft zithers
    - 4. Board zithers
        - a. True board zithers
        - b. Board zither variations
    - 5. Trough zithers
        - a. Without resonator
        - b. With resonator
    - 6. Frame zithers
        - a. Without resonator
        - b. With resonator
- B. Composite chordophones
    - 1. Lutes
        - a. Bow lutes
        - b. Yoke lutes or lyres
        - c. Handle lutes
    - 2. Harps
        - a. Open harps
        - b. Frame harps
    - 3. Harp lutes

IV. Aerophones

- A. Free aerophones
    - 1. Displacement free aerophones
    - 2. Interruptive free aerophones
        - a. Idiophonic interruptive aerophones or reeds
        - b. Nonidiophonic interruptive instruments
    - 3. Plosive aerophones
- B. Wind instruments proper
    - 1. Edge instruments or flutes
        - a. Flutes without duct
        - b. Flutes with duct or duct flutes
    - 2. Reedpipes
        - a. Oboes
        - b. Clarinets
        - c. Reedpipes with free reeds
    - 3. Trumpets
        - a. Natural trumpets
        - b. Chomatic trumpets

Recordings Needed

The following are drawn primarily from three collections--the Folkways Library, the Columbia World Library of Folk and Primitive Music, and the UNESCO series.

Man's Early Musical Instruments, Sachs
Music of India, Traditional and Classical
Art of the Koto, Kimio Eto
Australia and New Guinea
Tibet II
Tibet III
The Exotic Sounds of Bali, UCLA
India
Varèse, Ionisation
Colgrass, Three Brothers
Mozart, Adagio in C Major for Glass Harmonica, K. 617a
British East Africa
Primitive Music of the World
Musique Concrète, "Vocalises"
Japanese Koto Music with Shamisen and Shakuhachi
Africa South of the Sahara
An Introduction to Music of New Guinea (no booklet--Prestige Records)
Burmese Folk and Traditional Music
Music of Australia
Maori of New Zealand
Anthologie de la Vie Africaine

Gamelans de Bali (French)
French Africa
Music of the Ituri Forest
Music of Thailand
Music of Southeast Asia
Japan, the Ryukyus, Formosa, and Korea
Folk Music of Japan
Chinese Opera Songs and Music
Afganistan
Tunisia
Iran
Instruments and Music of Bolivia
The Eskimos of Hudson Bay and Alaska
Venezuela
Canada
War Whoops and Medicine Songs
Negro Folk Music of Africa and America
Norway
Yugoslavia
Roumanian Folk Songs and Dances
Bulgaria
Scotland
Ireland
Folk Music of France
Music of the World's Peoples (5 volumes)
Lullabies of the World
2,000 Years of Music
The World's Vocal Arts

Special Lesson Plan (pp. 126-138)

NOTATION - PERIOD I

OBJECTIVES:

1. The student will understand the need for a notational system.

2. The student will differentiate between the two classifications of notation: descriptive and prescriptive.

3. The student will discover the following areas for identification in notational scores:

    a. Dynamic Symbols
    b. Registrations: high, medium, low
    c. Accent Symbols
    d. Slur Symbols
    e. Measure Number Indications
    f. Staff Symbols
    g. Duration Symbols
    h. Percussion Symbols

4. The student will distinguish different notational systems.

ASSUMPTIONS:

1. The student is able to differentiate between bass and treble clef staves.

2. The student understands the relationship of the note values.

3. The student understands time signatures.

4. The student has a working knowledge of note names.

5. The student understands measure and bar-line indications.

6. The student understands pulse and meter.

A. INTRODUCTORY QUESTIONS.

1. What is a musical score? A musical score is a chart of musical sounds.

2. How may musical sounds be written down? Sounds may be written down by using any manner of symbols to represent notation.

    a. Draw on the chalkboard a two-line staff.

b. On this staff, put diamond-shaped notes, square notes, and rectangular notes. Then have the diamond notes represent one beat, square notes two beats, and rectangular notes four beats. The staff will represent the first line middle C, the space D, and the second line E.

c. This becomes a notational system that we have developed. As long as the teacher defines his terms, this system will be understandable.

3. Is all music written down? Much of the music of the world has never been written down, the music being passed on from generation to generation orally (by word of mouth). Most folk music is passed on in this manner.

4. Why do we need a notational system? With a notational system, music can be saved for posterity. People can then duplicate the music of others.

5. What are the two classifications of notation by purpose?

   a. Descriptive notation--music is translated into written symbols so that it can be studied. This music was originally in the oral tradition.

   b. Prescriptive notation--music is translated into written symbols so that it can be performed and transmitted. This music is composed music.

6. What classification would African tribal music be?

7. What classification would the Grand Canyon Suite be?

B. PROCEDURE. Play first example: "Angi."

1. Read the translation of the words.

2. Would this be difficult to write down in musical notation? The many voice inflections would make notation difficult. A wavering line could probably be used to symbolize this type of voice inflection.

3. This would require descriptive notation, if one wished to study it.

C. Play second example: "Ghost Dance Song."

1. Does this song sound like a ceremonial song? One can imagine the Indians dancing round in a circle. This, too, would require descriptive notation.

2. Some of these songs were recorded in the field and the instruments used to record these songs were new in the early 1900's. Therefore, there is much surface noise on the recordings.

D. Play third example: "Song of the Rowers on the Dragon Boat"--Chinese.

   1. Hand out score. Discussion should center round the following:

      a. Solo and chorus alternating measures (marked in score)
      b. Fermata
      c. + over notes and wavering line to indicate voice inflection
      d. Five lines of music
      e. Slur indications

   2. Descriptive notation--written down after it was sung for many years.

   3. Work song--famous classification in history for work songs.

   4. Song of the trackers, who both tow and row their awkward junks through the rapids of the Yangtse River.

E. Play fourth example: "Thai-oi-Kamen" (The Sad Departure).

   1. Cambodian song--Siamese tells a Cambodian goodbye.

   2. Before playing, discuss the following from the score:

      a. Six lines of music
      b. Three lines rhythm instruments (percussion) on a single line
      c. Instrumentation
         (1) Two beak flutes
         (2) Two sets of gongs
         (3) Two xylophones
         (4) Two drums
      d. Bass and treble clefs
      e. Trill indications
      f. Accent and slur symbols

F. Play fifth example: "Sumer is icumen in."

   1. Before playing, discuss the following from the score:

      a. Discussion from 13th century score:

         (1) Square notes
         (2) Seven-line staff, six-line staves
         (3) C- indicates middle "C" on the staff
         (4) Very difficult to read, scholars disagree about interpretation

b. Discussion of scores, two excerpts (Numbers 1 and 2)

  (1) Number 1, a round

    (a) Use of diamond-shaped notes
    (b) C- indicates middle "C" on the staff
    (c) Use of square notes
    (d) Five-line staff--written so that we can read it better

  (2) Number 2, four parts

    (a) Put into our notational system
    (b) Slur symbols
    (c) Four lines sung together, still like a round

      1) Bass line 2 is same as third measure of bass line 1.
      2) Treble line 2 is same as first measure of treble line 1.

    (d) Two parts on each of the treble lines
    (e) One part on each of the bass lines

3. Play recording which starts with all together.

G. Play sixth example: "Studie II" by Karlheinz Stockhausen.

  1. Discuss score

    a. Duration--length of note by size of rectangle (horizontal)
    b. Pitch--determined by height of rectangle on chart (vertical)
    c. Duration also indicated by middle line (in red); 76.2 cm. equals one second
    d. Volume--indicated by bottom section of staff. Rather difficult to hear
    e. Based on mathematical formulae
    f. Type of graph is used
    g. Shades of blackness indicate volume, intensity of sound
    h. Simply symbols to indicate musical sound

  2. Play example and have the students follow the score. It would be helpful if they can place the score on their desks with the first two sheets high and the second two sheets low. They can then follow more readily. The music is fast and the students will probably want to hear it at least twice.

TRANSLATIONS

"Angi," Truk Island, Pacific Ocean island

"Do not speak of me;
I send you a short look
from the boat, Lenota.
But don't take it up,
the word which I spoke to you,
my eyes look at you
from a beautiful canopy."

"Sumer is icumen in," 1240 English rota

"Summer is a-comin' in, loudly sing cuckoo.
Now the seed is growing, the meadow is flowering
and the wood is springing to life. Sing cuckoo.

The ewe bleats after the lamb,
the cow lows after the calf,
the bullock leaps, the buck breaks wind,
Merrily sing cuckoo.
Cuckoo, cuckoo, well dost thou sing cuckoo.
Never cease now."

LISTENING EXAMPLES

1. "Angi," Truk Island, Pacific Ocean island, Ethnic Folkways Library, FE 4175.

2. "Ghost Dance Song," Pawnee Indian, North American, Ethnic Folkways Library, FE 4175.

3. "Song of the Rowers on the Dragon Boat," Yangtse River Song, Chinese, Ethnic Folkways Library, FE 4175.

4. "Thai-oi-Kamen" (The Sad Departure), Cambodian Song, Ethnic Folkways Library, FE 4175.

5. "Sumer is icumen in," English rota (infinite canon), The History of Music in Sound, Vol. II, "Early Medieval Music up to 1300," Oxford University Press, RCA Victor, LM 6015.

6. "Studie II" Karlheinz Stockhausen, Deutsche Grammophone Gesellschaft, LP 16133.

SCORES

1. "Song of the Rowers on the Dragon Boat" and "Thai-oi-Kamen," Ethnic Folkways Library, FE 4175, printed material included with recording.

2. "Sumer is icumen in," Carl Parrish, The Notation of Medieval Music, New York: W. W. Norton, 1959, Plate XLIII.

3. "Sumer is icumen in," Carl Parrish, The Notation of Medieval Music, New York: W. W. Norton, 1959, p. 128.

4. "Studie II," Karlheinz Stockhausen, London: Universal Edition (American agent: Theodore Presser Co., Bryn Mawr, Pennsylvania), 1956, pp. 1-4. Used with permission. (When this score was used in class, the geometrical shapes on the graph were colored in. A colored version was the basis for the pages reproduced here; thus, the geometrical shapes appear a bit darker than in the original.)

E-132

Song of the Rowers on the Dragon Boat (Chinese)

Thai-Oi-Kamen (Cambodian)

From: Recording: "The Demonstration Collection of E.M. von Hornbostel," Ethnic Folkways Library FE4175, pp. 24 and 22 of the notes accompanying the recording. (Folkways Records and Service Corporation, 117 West 46th Street, New York, New York.)

E-133

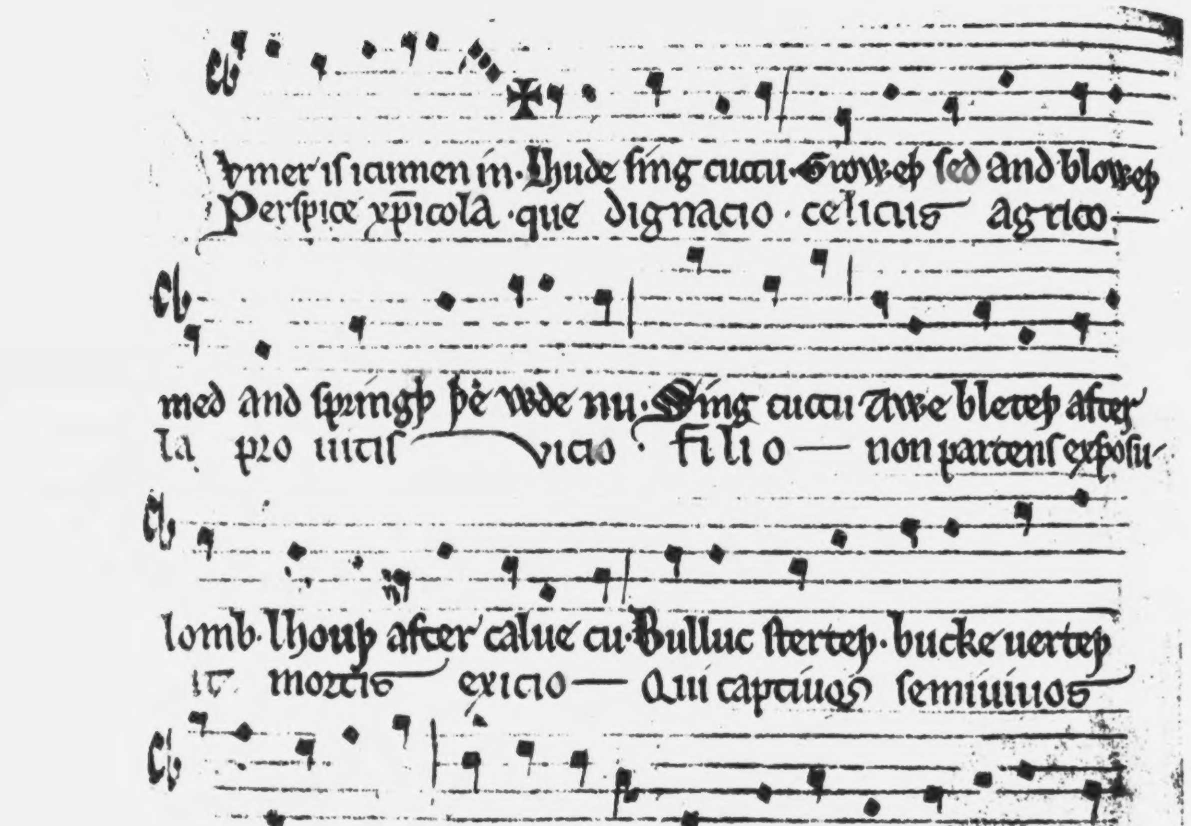
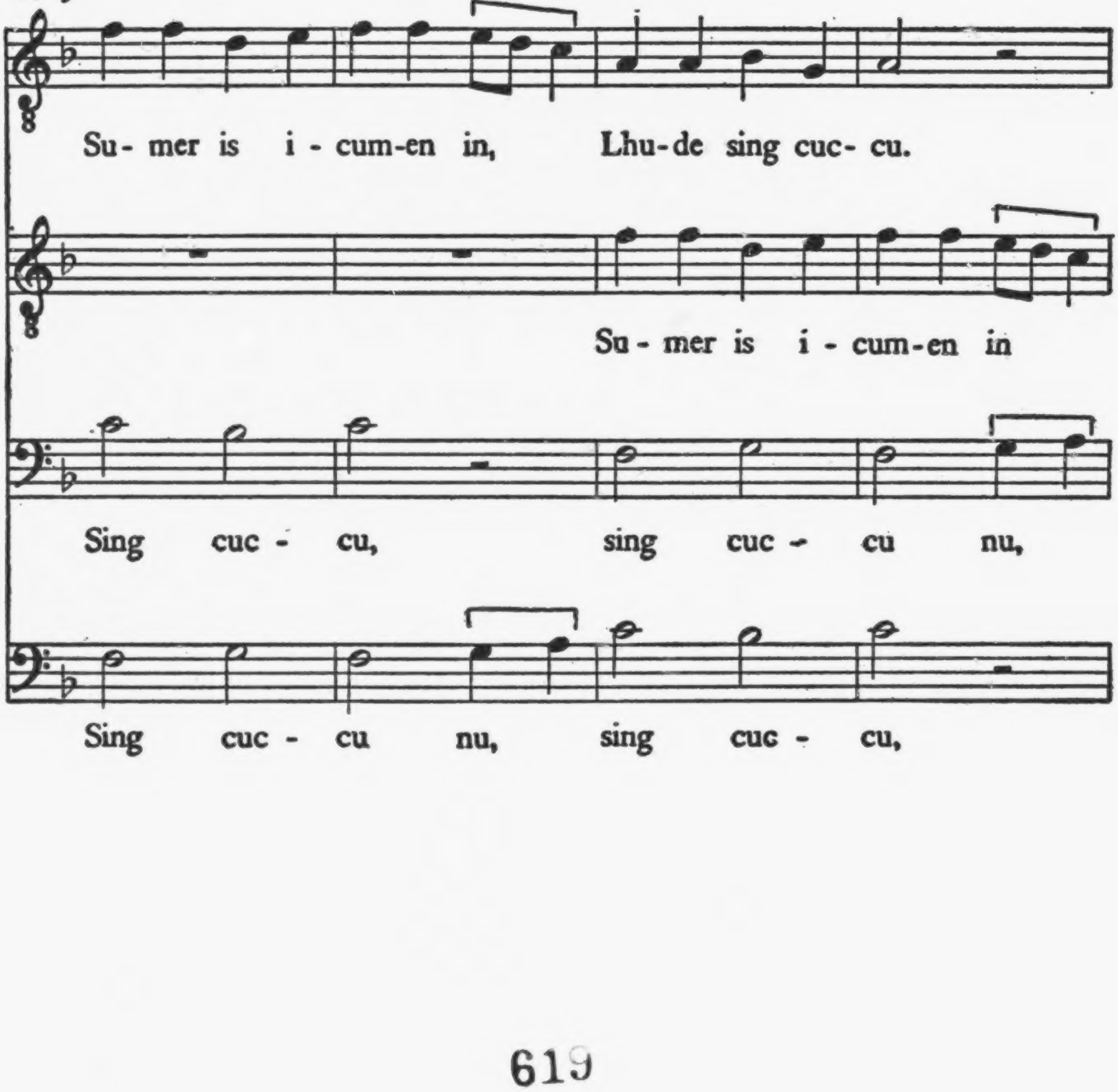

Sumer is icumen in · Lhude sing cuccu · Groweþ sed and bloweþ
Perspice xpicola · que dignacio · celicus agricola
med and springþ þe wde nu · Sing cuccu · Awe bleteþ after
la pro vitis vicio · filio — non parcens exposu-
lomb · lhouþ after calue cu · Bulluc sterteþ · bucke uerteþ
it mortis exicio — Qui captivos semivivos
murie sing cuccu · Cuccu cuccu · Wel singes þu cuccu ne swik
a supplicio — Vite donat et secum coronat in ce-
þu nauer nu · li so li o.
Sing cuccu nu · Sing cuccu ·
Sing cuccu · Sing cuccu nu

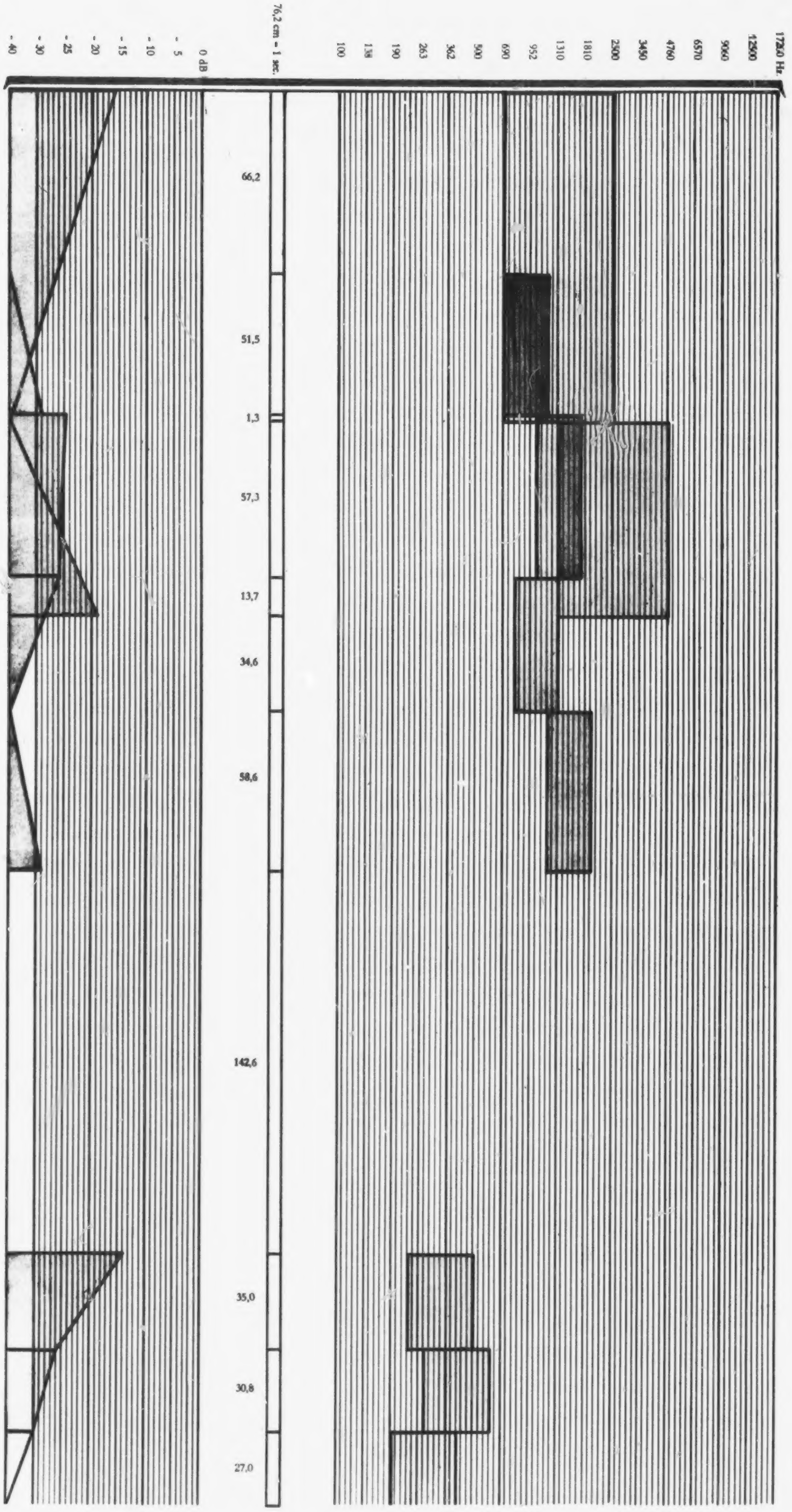
PLATE XLIII. London, British Museum, Harley 978, fol. 11v. 13th Century

E-134

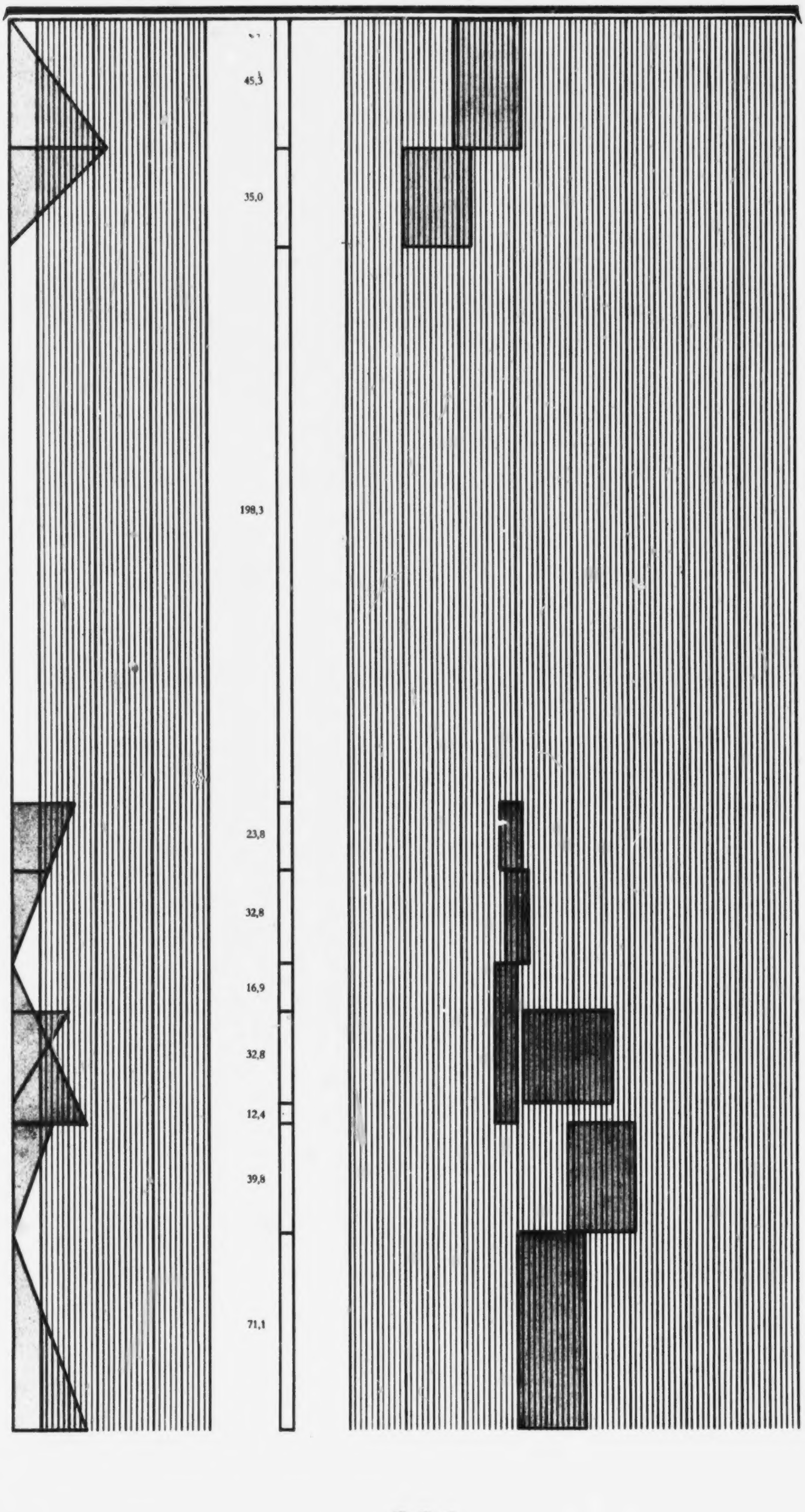
FIG. 56


Su- mer is i - cum-en in, Lhu-de sing cuc- cu.
Su - mer is i - cum-en in
Sing cuc - cu, sing cuc - cu nu,
Sing cuc - cu nu, sing cuc - cu,

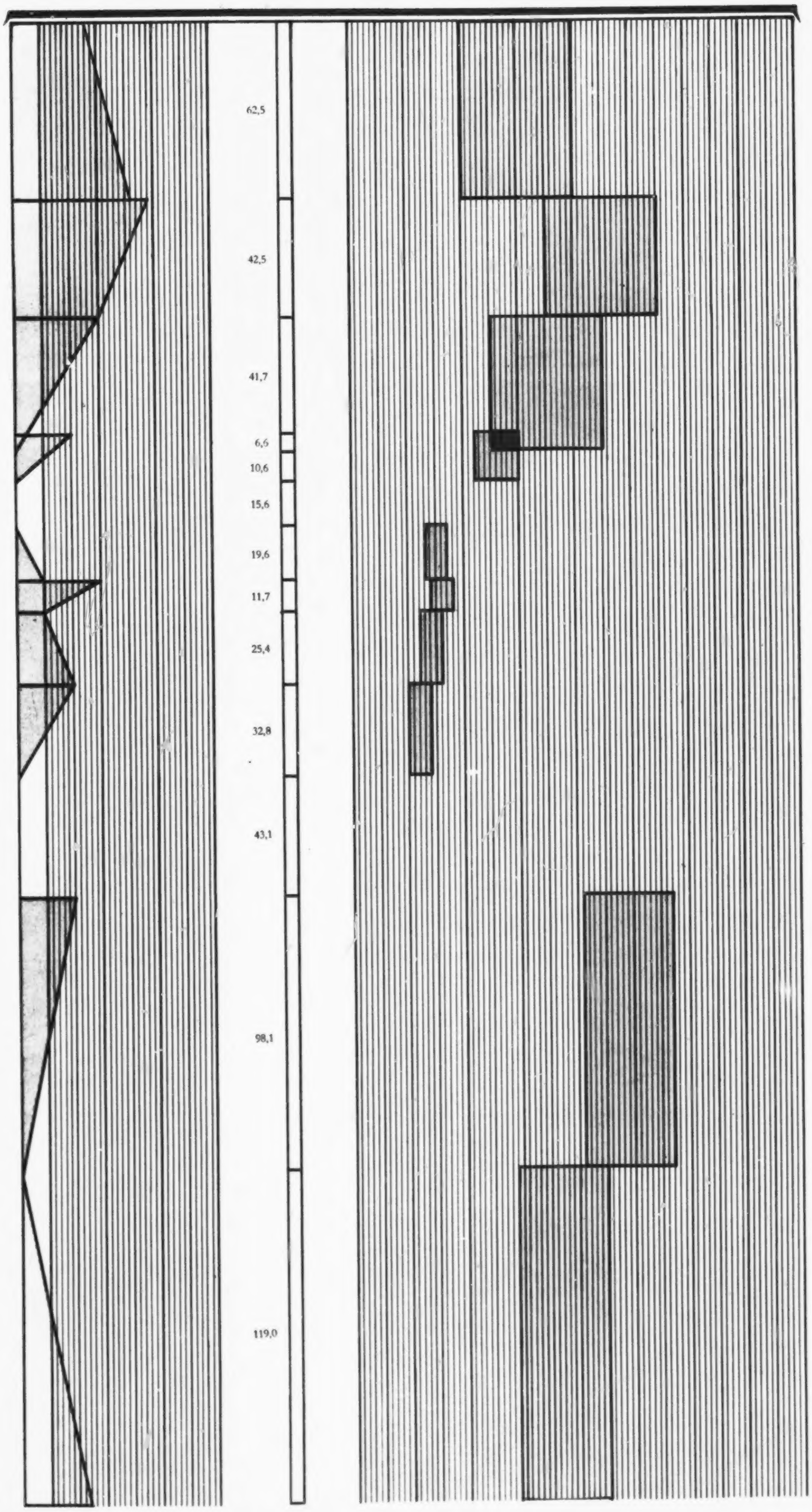
E-135


- 40
- 30
- 25
- 20
- 15
- 10
- 5
0 dB
76,2 cm = 1 sec.
100
138
190
263
362
500
690
952
1310
1810
2500
3450
4760
6570
9060
12500
17250 Hz
66,2
51,5
1,3
57,3
13,7
34,6
58,6
142,6
35,0
30,8
27,0

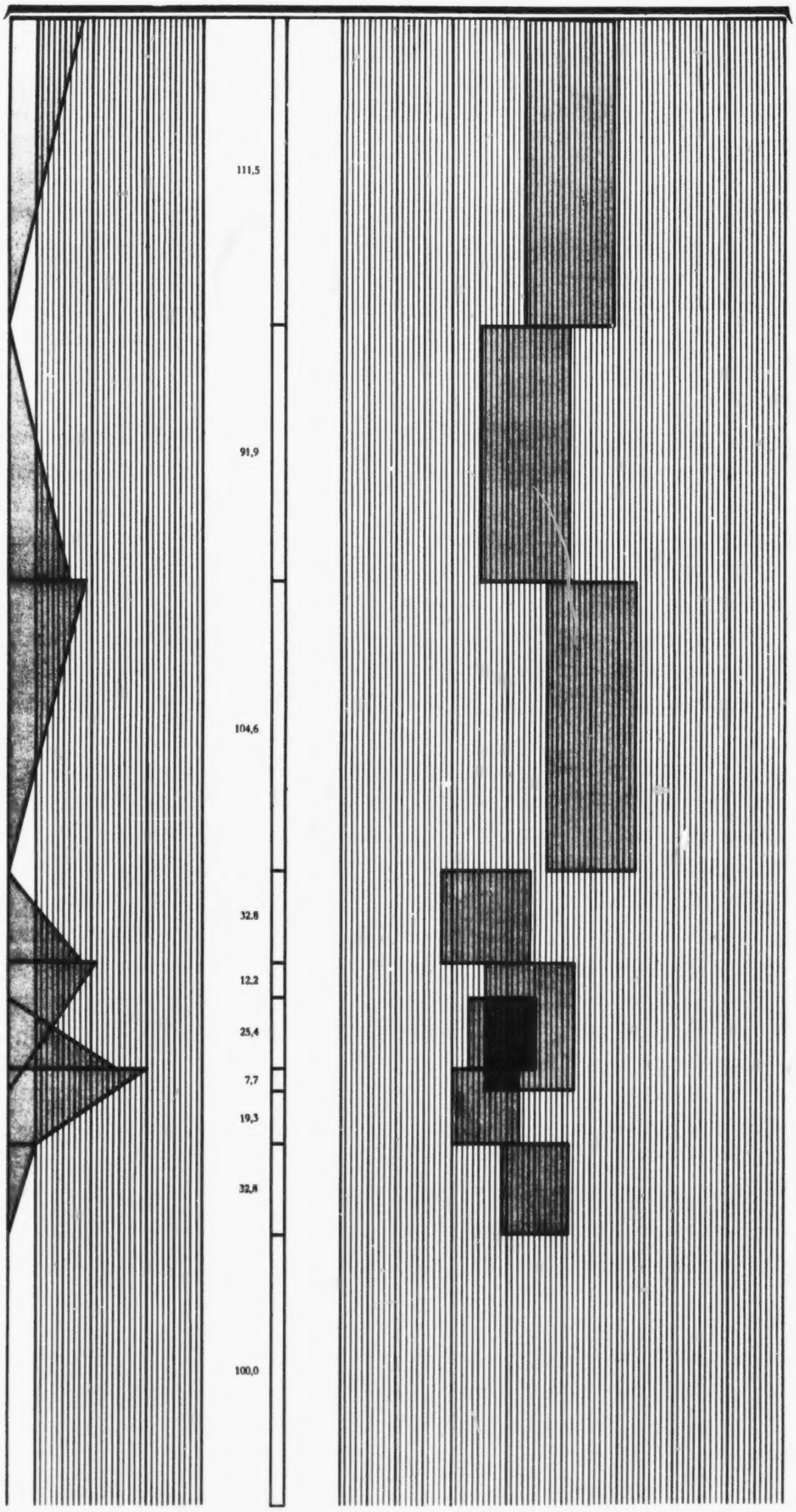
E - 136



E - 137



E - 138



APPENDIX F: ART EXEMPLARS

EXEMPLAR ANALYSIS: ADORATION OF THE MAGI

Leonardo DaVinci (1452-1519) Louvre, Paris

Rationale for selection of this painting:

Begun in 1481 and abandoned in 1482 prior to Leonardo's thirtieth birthday, this work exists today as an underpainting. It predates the Last Supper in Milan by approximately fifteen years and the Mona Lisa by more than twenty years. It is contemporary with DaVinci's almost equally famous Virgin of the Rocks. Innovations in medium, form, and content in this picture point toward the later masterpieces such as the Mona Lisa and the Last Supper, and toward other artists in the centuries to follow.

Rationale for the selection of this artist:

Leonardo DaVinci is generally acclaimed as one of the great innovative minds of all time. He stands as the culminating artist of the quattrocento (fifteenth century) or early renaissance, shares the place of honor during the high renaissance with Michelangelo and Raphael, and is one of the great forces who helped shape the arts of the following centuries. Completing the experiments undertaken by artists of the early renaissance in defining three-dimensional space on the two-dimensional picture plane, he created an atmospheric perspective based on his observations as a naturalist of the effects of atmosphere that exists between the object and the viewer. Observing the diminution of detail in atmospheric conditions, he invented the process known as sfumato, wherein linear detail is diffused in a smoky haze of light or shadow. He instituted the use of dramatic light and shadow effects known as chiaroscuro which evokes a sense of distance, movement, or mystery. He formulated a geometric composition utilizing a pyramidal construction that was rigorously followed in the succeeding period. He introduced in his work the use of counterpoint that produces various tensions to which the viewer must react visually and emotionally: darks against lights, stable geometric solidity countered by swirling and spiraling motif in line and tone, human bodies twisted and contorted by controposto. Many of these innovations of Leonardo are most pronounced in the art of the high renaissance and the mannerist and baroque expressions of the sixteenth and seventeenth centuries. Caravaggio, Bernini, Rubens, and Rembrandt carried on the experiments begun by DaVinci in his early and abortive Adoration of the Magi.

Vocabulary

Sfumato	The losing of linear detail in a smoky haze of the light or dark, i.e. the eyes and smile of Mona Lisa, or the background drawing in the Adoration.

Chiaroscuro	The dramatic use of light and dark, chiaro meaning light and oscuro meaning dark.
Controposto	A twisting pose of the body wherein extremities as head, hands, and feet may be contrary to the general direction of the other parts.
One-point perspective, Linear perspective	Objects diminish and recede in space in conformance to lines that converge at a vanishing point on the horizon line.
Aerial perspective, Atmospheric perspective	The use of sfumato to indicate the atmosphere that intercedes between the viewer and the object viewed.

ANALYSIS

I. Medium - Technical Considerations.

  A. Oil on Panel (Unfinished) Painting

    1. Technically, an underpainting in various stages of completion with basic sketching visible.

      a. Linear detail-skeletal framework exposed
      b. Tonal areas with lights and darks freely brushed on. Chiaroscuro.
      c. Color almost monochromatic at this point, with faint indications of final painting.

  B. Drawing

    1. Mechanical drawing of one point perspective in architectural detail in background left. Illustrate and explain.
    2. Use of sfumato in loose free drawing of aerial perspective in background right.
    3. Interplay of linear and tonal rendering.
    4. Silhouetting of lights and darks.

II. Form - Elements and principles that design picture plane. Formal considerations.

  A. Composition of subject on picture plane. How the eyes are led over the picture plane by use of the elements of design.

    1. Line - Repeated, alternated, varied, and graduated.

      a. Straight line.

        (1) Vertical and horizontal lines in architectural detail, trees and upright figures add strength and dignity to the painting.

(2) Diagonal lines, stated and implied, repeat as well as define the central grouping of Madonna, Child, and Magi.

(a) If the picture is bisected with diagonals from the corners, these diagonals cross at a point in the area of the Madonna's right temple and establish the central axis of the picture on which the Madonna sits. This point of junction is also the apex of the central pyramid grouping.
(b) Diagonals down the stairs in the background as well as diagonals established in the one-point perspective lead the eye toward the trees near the central axis and back to the central grouping.
(c) A diagonal leading from the right lower corner travels up the back of the kneeling Magi, through the arm of the Christ Child and to the shoulder of the Madonna. An apex of a pyramid is formed when a second diagonal from the lower left corner through the feet of the kneeling Magi and the right shoulder of the Madonna is drawn. A rearing horse in the upper right parallels this second diagonal as the stairs in the upper left parallel the first.

b. Curved lines offer dramatic and dynamic counterpoint to the stabilizing factors in the straight lines.

(1) Curved lines animate the surface with swirls that envelops the stolid calm of the central group.
(2) Curved lines in the trees, rocks, and folds of garments keep the eye moving toward the center.
(3) Curves in the arches of architectural detail break the movement of the eye along the verticals and return the focus to the center. These curves are echoed in the trees to the right.
(4) The monumental calm of the central group is enhanced by the movement which swirls through the curves in the nearby landscape planes and the encircling figure groupings.

2. Shape - Repeated, alternated, varied, and graduated

a. The basic shapes in the picture are formed by the interaction of the various kinds of lines.

(1) The pyramid is the compositional unit used primarily in this picture.

(2) This basic shape which dominates the central foreground and encloses the main grouping of Madonna, Child, and Magi is repeated and varied throughout the painting.

(a) An upsidedown pyramid may be found in the background where diagonals down the stairs and from the upper right hand corner through the dark rearing horse converge.
(b) Another is described in the space between the two rearing horses in the upper right, and again suggested in the converging horsemen in the lower left.

(3) Swelling ovoid shapes counter the geometric shapes and appear in the draperies, dark landscape areas, and distant trees.

3. Tone - Repeated, alternated, varied, and graduated

a. Light and dark appear dramatically intensified in this picture. The lights and darks are deployed in a manner to create a chaotic sweep of expressive turmoil into the scene in which the focal center is so serene. This dramatic use of light and dark is called chiaroscuro (Chiaro-light, oscuro-dark), and gives the illusion of light from a source moving across space and flickering across detail.

(1) Note the way the light picks up the detail of the swirl of people in the second plane. (chiaroscuro)
(2) Silhouetting of light figures against dark planes, of dark foreground planes against light background.
(3) Detail in the Virgin's face disappears in shadowed areas, detail in the background is lost in a haze of light. (sfumato)

4. Texture

One can only conjecture about the texture of an unfinished painting, but in light of the way Leonardo worked, one could assume a smooth surface quality with pigment carefully laid on in muted glazes, the detail delineated with exquisite control while in other places it would be lost in the smoky haze of shadow or brilliant light. If texture appears, it is a painted texture. Leonardo's drawings are done with a zest and awareness of texture as it exists in nature.

He also had a talent and love for depicting atmospheric effects which suggest a textural awareness perhaps not to be fully probed until the late nineteenth century by men like Turner and the impressionists.

The Maddona and Child with St. Anne painting and the Mona Lisa should be shown to illustrate the quality of paint and surface that DaVinci was working toward at this time. The smooth uninterrupted flow of soft light around the human form which was so important to his style would become part of the high renaissance artist's equipment. Between the fluid depiction of the human figures in the foreground and the rugged background scenery exists another of those counterpoints in DaVinci'a technique. This time the dichotomy is of textural value and it again sets up an ambience within the viewer. The smooth texture of the figure allows for a movement of light and shadow in contrast with a rough and rugged landscape that interrupts the flow of light but is also half obscured by atmospheric effects.

B. Composition of elements via repetition, alternation, variation, and gradation to create balance, rhythm,and harmony within the work of art.

1. Balance - Tension

a. Throughout the picture DaVinci creates many tensions. Some involve the viewer and require him to resolve them, while some are resolved in the painting.

(1) the balancing of intense lights and darks.
(2) the counterthrust of diagonal lines.
(3) the offsetting of the stable solid geometry in central grouping and architectural detail upper left by the agitated line and amorphous shapes and planes.
(4) the reconciliation of the vital animal surge and the monumental calm of Virgin and Child.
(5) the classic calm on the left side and the swirling action on the right seem counterbalanced by the central pyramidal grouping, which acts like a fulcrum.

b. Without these tensions this picture would be static. DaVinci involves the viewer in a balancing act that brings him to a fuller appreciation of the fundamental serenity and calm within the central grouping. As the eye plays back and forth across the panel, it rests within the pyramidal group.

2. Rhythm - Movement

   a. By use of repetition, alternation, variation, and gradation of the elements, DaVinci establishes a pattern of movement over and through this picture.

      (1) The eye follows the repeated verticals in the architecture as they diminish toward the horizon until the trees in the middle and near landscape planes pick up the vertical emphasis and return the vision to the lower central foreground.
      (2) As the diminishing verticals in the architecture move the eye right, the light of the chiaroscuro which starts with the standing figure in right lower corner leads the eye to the center and to the left.
      (3) The alternation of landscape plane and people, of dark and light repeat the dominant dark and light pattern of foreground and background.
      (4) The light emanating from the central grouping is carried through the swirl of humanity that surrounds the Madonna and Child.
      (5) The triangle which defines the central group is repeated throughout the composition.

         (a) An inverted triangle formed by the stairs and a line from the lower left corner through the dark rearing horse has its apex over the head of the Christ Child.
         (b) A small triangle is formed between the legs of the two rearing horses in upper right.
         (c) Other triangles will be found such as the one formed between the outstretched arm and body of the Christ Child.
         (d) The eye moves across and along these shapes and from shape to shape.

3. Harmony - Interrelation of parts to whole and part to part...interrelationship of medium, form, and content.

   a. The diversity in active and calm passages seems to contradict the stated subject. The counterpoints of light vs. shade, linear played against tonal mass, geometric solid vs. amorphous shape and plane, the juxtaposition of classic calm and riotous baroque action, further this sense of ambiance.

   However, in recognizing inner harmonies of line, shape, and tonal pattern, the viewer begins to realize that what DaVinci was saying and the stated subject are two different things. The various ambiguities become new harmonies in the light of a new interpretation.

C. The picture plane is reinforced again by the positioning of various characters in the picture.

1. The Madonna is linear and oriented to the frontal plane.

2. The kneeling Magi, front left, are related to the vertical and horizontal of the picture plane, as are the two standing figures far left and right.

D. The picture plane is violated by the creation of illusion of a third-dimension via various perspective devices. Perspective devices:

1. One-point centrilinear perspective, the great breakthrough in space for the 15th century artist, can be found in the architectural detail in this painting. Some of the figures and animals conform to this same linear perspective. (There are many perspective studies for this painting which should be used and which show how all the lines converge at the horizon.) Compare with an Adoration by Botticelli painted at this same time. Both Botticelli and DaVinci apprenticed in the bottega of Verrocchio. Botticelli remained a 15th century artist while DaVinci innovated the techniques which come into use in the 16th century and later.

2. Silhouetting light against dark, dark against light. The central main group is placed against a dark landscape that is separated from an equally dark central plane by a dramatically lightened swirling group of gesticulating figures. This dark near landscape is silhouetted against the light far landscape.

3. Diminishing of linear detail in light and atmosphere (sfumato) in the background right.

4. Creating overlapping planes such as the near foreground which presses the main grouping toward the viewer, while a background plane stretches out into infinite space and atmosphere. This device is employed in the Mona Lisa and the Madonna and Child with St. Anne.

5. The use of deep intense tone and color in foreground plane and pale cool blending hues in background planes. Coloration is minimal but the cool blue greens are visible in deep space.

6. The use of a dynamic spiraling centrality in foreground set off against an intentionally ambiguous background. This ambience in the treatment of space on either side of the central axis appears in many of DaVinci's pictures and forces the eye to halt at the central pyramidal structure.

7. The suggested volumes of all the bodies with their indicated movement imply the space and distance required if there were actual people at the nativity scene.

III. Subject - Stated

A. Adoration of the Chirst Child by the Three Wise Men.

1. The central group is painted in light against a dark landscape plane out of which grows a tree that carries the vertical emphasis in the figure of the seated Madonna through to the top of the picture.

2. A secondary group of people curve around the back of the first backdrop of landscape dividing it from the second dark background. A second tree springs from this plane and repeats the verticals of the first and nearer plane.

   This group is considerably agitated; they twist in controposto and gesture dramatically. They may include shepherds and angels.

3. This plane seems to be described by a group of men on horseback who swirl in right to left, the same direction in which the people in the second row gesture.

4. There are several groupings of horses placed throughout the picture inappropriate to the traditional concept of the Adoration of the Magi.

B. It is said that no matter what the stated subject, the real subject of an early renaissance painting is space, three dimensional space depicted on a two-dimensional surface.

1. Note the overlapping of figures and planes, one of the oldest devices for indicating depth.

2. Silhouetting of darks against lights and lights against dark.

3. Placement of distant objects higher on picture plane.

4. Recession of architectural detail in conformance with rules for one-point perspective in upper left.

5. Use of sfumato to create atmospheric perspective in upper right.

6. Ambience created by different perspective devices on either side of central axis suggests an undefined limitless space and makes the foreground space more tangible and convincing to the viewer.

7. The creation of the space required by the crowded figures and rearing horses.

8. The viewer is again concerned about the ambiguity between the calm monumental pyramidal central grouping structure and the chaotic spatial considerations. What is Leonardo saying about these two things?

IV. Subject - Latent Content (See Interpretation following)

INTERPRETATION

DaVinci's Adoration of the Magi is very different from those created by other artists of this period. (Consider and show other adoration scenes.) There is a turbulence set up by the dramatic light, the gestures and expressions of the cast of characters, the controposto in the central groups, the strident movement suggested by the horses, the ambience in space that is far more of the 17th century than the 15th. Whereas the renaissance reiterated the classical calm and composure of the ancient world, DaVinci introduced tensions which are anticlassical, suggesting the later 16th century mannerist movement that was a reaction against the stability of the art of the high renaissance. (Show Adorations of Fra Angelico and Botticelli from the 15th century, the Madonna and Child by Parmigianino of the mid 16th century, and Adoration of the Shepherds by El Greco to illustrate the above.)

On the other hand, all of this stress and strain of the rearing horses, agitated horses, and spatial ambience might imply the chaos of the world into which the Christ Child came. If this is so, then the monumental sweetness and calm of mother and child is thereby enhanced. One might compare the expressive qualities of this painting with his contemporary Botticelli's treatment of the same theme, wherein the Adoration scene is used as a vehicle for a family portrait of the Medici family.

Perhaps DaVinci is also making a statement on the universal theme of mother and child; as such the work goes beyond the specified subject to be a scene that is reenacted with every mother and child. There is the quiet calm unity exemplified in the mother-child relationship, the mother at peace with her child who already turns to reach out to the world beyond the composed and secure relationship. That world is, however, turbulent, full of forces which are in direct contrast to the peace and tranquility of the religious center of the society--and the painting.

Other Adoration scenes:

Correggio, 1494-1534, Adoration with Shepherds (known as Holy Night)
Gossaert, 1478-1533, Adoration of Kings. London, Nat. Gallery
Raphael, 1483-1520, Adoration of Magi
Durer, 1471-1528, Adoration of Magi, Florence, Uffizi

Centile de Fabriano, 1370-1427, Adoration of Magi, Florence, Uffizi
Giorgione, 1477-1510, Adoration of Shepherds
Veronese, 1528-1588, Adoration of the Magi, Vecenza, St. Crown Church
Botticelli, 1445-1510, Nativity, London, London Gallery
Nativity, Washington, D.C., Nat. Gallery
Adoration of Magi, Florence, Uffizi
El Greco, 1541-1614, Adoration of Shepherds, New York, Metropolitan

BIBLIOGRAPHY

Bazin, Germain. *A History of Art*, Bonanza Books, New York, pp. 251-252.

Canaday, John. *Metroplitan Seminars in Art*, Metropolitan Museum of Art, New York.

Clark, Kenneth. *Leonardo da Vinci*,

Clark, Kenneth. *Looking at Pictures*, Holt, Rinehart, and Winston, pp. 155-165.

Fleming, William. *Arts and Ideas*, Holt, Rinehart, and Winston, 1955, 1963, 1968.

Myers, Bernard S. *Art and Civilization*, McGraw-Hill Book Company, New York - Toronto, pp. 222-242.

Wallace, Robert. *The World of Leonardo* (1452-1519), Time Incorporated, New York.

EXEMPLAR ANALYSIS: THE GOLDEN WALL

Hans Hofmann (1880-)

Chicago, The Chicago Art Institute

Rationale for selection of this painting:

Painted in 1961 after Hofmann had passed his eightieth birthday, The Golden Wall represents the culmination of the innovative thought and work of one of the great talents of our century. It marks the interaction of intellect and emotion in the creation of a work that expresses human feeling and involvement, but is free of the sentimental entanglements posed by subject centered works. The Golden Wall lends itself to both objective analysis and subjective interpretation in the areas of medium and form. It represents a form of art in which the action initiated by the artist is completed by the viewer--the viewer participates creatively in the work. The student should readily perceive and respond to the interaction of color, texture, shape, and plane which creates dynamic evocative tensions and movements. The work is in direct contrast to the controlled, structured stability of the Mondrian used as Exemplar No. 1. However, like the Mondrian, this painting emphatically relates to the picture plane. Hofmann insists that the picture is the picture plane, that the picture plane is two dimensional and that that two dimensionality must be maintained throughout. The viewer is at all times aware that Hofmann's subject is paint on a surface, never the illusion of something else. Unlike the Mondrian wherein form (structure) is the essence, The Golden Wall emphatically shows forth Hofmann's insight into the aesthetic possibilities of medium, paint as color and texture on the surface.

Rationale for the selection of this artist:

Born in 1880, Hans Hofmann's years as a practicing artist span those of the twentieth century. He brought with him from Europe influences from the great movements and schools of Modern Art in which he had been an active participant. Introduced to impressionism in 1898 while an art student in Munich, he moved on to Paris to study in 1904. There he knew Matisse, Delauney, Braque, and Picasso, the first two Fauves (colorists), the others Cubists. The influence of these artists is evident in the work under consideration. After World War I he met the German expressionists such as Munch whose use of strong pigment and texture to express emotion was not lost on Hofmann; however, he continued to prefer the more riotous and less somber palette of the Fauves. Mondrian, characterized by purity of abstract structure, and Kandinsky, whose fluid color and movement counter Mondrian's structured calm, are other precursors of the genius who produced The Golden Wall. The following quotes from a lecture by Hofmann can be cited in reference to the foregoing:

> A work of art is a unified field of relationships akin to the universe. The universe is a work of art and a model the artist must follow.
> The art object may be abstract but the content is deeply human.... One responds fully as to rain or sun, or lightning. So one responds to the fury of the brush stroke, the warmth of the color, the coolness of the structure.
> The greatest works of art are those approached through the consciousness of experience.
> The artist is an agent in whose mind nature is transformed into à new creation.[1]

When Hofmann visited the University of California as a guest lecturer in 1930, he brought to the American art scene direct experience from the wellsprings of the modern movement. During the years that followed he established his own art school in New York, becoming known as one of the greatest art teachers of all time. All of the early experiences of the new movement are synthesized in his teachings and his art, in much the same manner that the experiments of the artists of the quattrocento are synthesized in Leonardo DaVinci's writings and work. As Leonardo's influence spread into the art work of the styles that followed, we can see effect of Hofmann in the art work since the second World War. Hofmann's effect as a painter probably has influenced a greater audience than his writings; his impact can be seen in the works of several generations of artists to date. Hofmann is recognized as the innovator of abstract expressionism so prominent following the end of World War II. Action painters, such as Jackson Pollock, who have achieved much renown for splashing, dripping and pouring paint on canvas, owe a debt to Hofmann who first experimented with such techniques, who suggested the importance of media to carry messages.

VOCABULARY

Picture Plane - Two dimensional flat surface
Primary Colors - Red, blue, yellow
Secondary Colors - Violet (blue and red), green (blue and yellow), orange (yellow and red)
Medium - Material with which artist structures work of art
Form - Design or structure
Content - What a work of art is all about

ANALYSIS

I. Medium - Oil Paint on Canvas

"The basis of Hofmann's teaching (is) every technical concept must have its equivalent in feeling, or it will result in mere decoration."[2]

A. Technical Considerations

1. Picture plane or surface (canvas) "The picture is the picture plane; the picture plane is two dimensional; two dimensionality must be maintained."[3] "The first law in regard to medium....The essence of the picture is the picture plane. After the first stroke of pigment is applied, the plane and pigment interact to react on the way the artist will proceed."[1]

"The picture plane must be preserved in its two dimensionality throughout the whole process of creation until it reaches its final transformation in the completed picture. The picture plane is never a hollowed out stage or box in which painted objects can be placed. The two verticals and two horizontals which describe the picture plane must be preserved. The first line the artist places on the plane is already the 5th."[1]

a. The basic qualities of the rectilinear picture plane are restated in the smaller rectangles in the painting.

b. The small geometric shapes relate to each other and to the picture plane, and are so manipulated through color and texture as to produce tensions that seem to "push and pull" against the surface and each other, creating action or movement.

2. Paint. "After the first stoke of pigment is applied, the plane and pigment interact to react on the way the artist will proceed."[1]

"There are 30,000 decisions in a painting, and each one by intuition. The success of the painting develops from the initial decision and with each decision thereafter."[2]

a. Color - Bright, autonomous (to be used and enjoyed for its own sake) Note the "push and pull" between structured and freely expressive application of pigment.

(1) Intellectual structure of color in rectilinear shapes.
(2) Emotional, intuitive fluid blending of color over the rest of the picture plane.

b. Texture - Intentionally structured in full range from smooth to heavily encrusted surface bearing the record of urgent brushwork, and expressing the energy of the creative act.

(1) Controlled texture within the rectangular shapes.
(2) Emotional and physically active brushwork in other areas.

B. Expressive considerations as voiced by Hofmann.

"With Hans Hofmann the truth of painting lay in the action of the spirit within acutely defined 'laws' of the medium."[3]

1. "Insight into reality is shared by all artists. Expression (thereof) therefore must be translated into the artist's own medium. He must understand his medium as he understands his creation. The medium is part of the creation.

2. "They fight back," Hofmann said in reference to his materials. "The surface of the painting must answer back.

3. "At the time of making a picture I want not to know what I am doing; a picture should be made with feeling not with knowing.

4. "Nature, life and art imply energy and movement before anything else. Every medium of art, in consequence to the impulse in nature may be made to vibrate and resound. The intensity of enlivement of an expression medium depends solely on the facility for emotional experiencing in the artist, which determines the degree of spiritual projection into the expression medium. The act of creation animates the picture surface."[1]

II. Form. Elements and principles that design the picture plane.
Formal considerations.

A. Composition - How the eyes are led over the picture plane by use of the elements of design.

1. Line - Repeated, alternated, varied, and graduated.

a. Line occurs in this painting with relation to basic geometric shape.

(1) Verticals and horizontals that define the edges of the picture plane or surface are repeated, varied in length as they occur in the small rectangles of color.
(2) Brushstrokes of color and texture echo these verticals and horizontals.

b. Line is not exploited for its own quality but as an adjunct to shape, plane, color, and texture.

2. Shape - Repeated, alternated, varied, and graduated.

    a. Shape and the interrelationships of shape is the highly structured part of this painting. Note the rectangles.

        (1) The size and color of the various rectangles create tension and movement across the surface of this picture.
        (2) The variation in intensity of color contrast between these rectangles, and between the rectangles and the background picture plane, creates a visual impact of movement back and forth, into and out of, the picture plane.

    b. A secondary shape occurs with relation to the rectangles in the freer more animated brushwork on the rest of the surface outside of the smaller structured rectangles. Note the"L" shapes.

        (1) The textural qualities of these shapes heighten the effect of the planar quality of the small rectangles and heighten the illusion of spatial ambience of the various planes.
        (2) The verticals and horizontals within the "L" shapes again relate to the basic verticals and horizontals of the picture plane.

    c. The free brushwork of unstructured areas creates several amorphous and subtle shapes that offset the rigid and strident shapes of the basic geometric statement.

3. Tone - Hofmann as a pure painter obsessed with color and light avoids the sullying of his color with tint and tone. If tone occurs it is only in relation to pure color itself and that color's intrinsic place on a tone value chart, yellow being high on the value scale and violet low. It is because of this value relationship that yellows come forward while blues seem to recede.

4. Texture - Repeated, alternated, varied, and graduated.

    a. Texture is created on the picture plane by interaction of intellect and emotion. The texture results from the artist's reaction to the medium and to the formal structure, smooth textures in geometrically controlled areas and rough textures elsewhere.

(1) The surface quality within the rectangles is retained as flat plane with pigment so smoothly applied as to subordinate the element of texture to that of shape and plane.
  (a) The yellow rectangle in lower left.
  (b) The blue rectangles.

(2) Texture grows more strident as the shapes become more amorphous, assuming almost a sculptural quality.
  (a) The amorphous yellow area in upper right.
  (b) The strong textural quality of the small white and black shapes juxtapositioned in the center above the large flat red rectangular area.

b. Textural contrasts animate the surface and pull the eyes to various areas with an insistance similar to that of the shapes and vibrant colors.

c. The viewer's tactile senses are titillated by the textures to the point that he wishes to touch them physically. The physical act of the artist in creating these textural effects can be imagined by the viewer.

5. Color - Repeated, alternated, varied, and graduated.

a. Color is used to move the eye over the picture plane and to create the illusion of movement away from or into the picture plane. Primary and secondary colors dominate.

(1) Yellow because of its intensity of light has a tendency to move toward the viewer.
  (a) The large yellow rectangle dominates all the smaller shapes of color on the canvas. Because of its clear cut shape, repeating that of the picture plane, its position with two edges on those of the picture plane catches the eye and establishes a tension between its plane and that of the picture.
  (b) All other areas of yellow move away from the strident geometry of this plane, toward the amorphous and indefinite.
    1. Amorphous shape in upper right.
    2. The combination of yellow with red to make oranges.
  (c) The rectangles of other colors when placed over the yellow areas seem to be pushed toward the viewer instead of remaining on the surface. Hofmann exploits color to create the "push and pull" tensions which activate his work of art.

(2) Blue is a color much lower than yellow on the value chart and has a tendency to recede.
  (a) There are four definite rectangles of blue, two oriented to the verticals and two to the horizontals of the picture plane. The eye follows the movement of these four shapes of blue over the picture surface and finds other little touches of blue which seem related geometrically as well as colorwise.
  (b) The juxtaposition of other colors leads to these color shapes. A forward and backward movement into the picture plane.
    1. Inasmuch as the small blue horizontal rectangle sits upon the dominant yellow rectangle, sharing two edges with it, it appears to be forward from the larger vertical rectangle which in turn seems to hover in a deeper space as it is surrounded by red.
    2. The blue vertical rectangle in the upper right seems to push outward toward the viewer due to the large amorphous shape of the dominant yellow rectangle on which it appears. The small rectangular blue area which rests on the bottom edge of the picture plane, restates that basic plane and so seems back from the other blue rectangles.

(3) Red, the third primary color used here by Hofmann for the picture plane, is moderated by the juxtapositioning of yellow and blue rectangles and the blending of the other primary colors.
  (a) Only one defined rectilinear shape of pure red occurs in the center of this painting. Had not Hofmann modified this large shape with freely brushed yellow orange, the static shape would have dominated and destroyed the delicate balancing of tensions throughout the picture.
  (b) The blending of yellow and red into all of the orange areas balances the use of secondary colors in other geometric areas.
    1. The green rectangles are a blend of the blue and yellow while the vertical rectangle next to the large yellow rectangle is a blend of blue, red, and white to create a pink.

B. Composition of elements via repetition, alternation, variation, and gradation to create balance, rhythm, and harmony within the work of art.

1. Balance - Tension

   a. Tensions are created between the various elements which build toward asymmetry allowing the viewer to resolve the tensions between color, texture, shape, and plane. Various dichotomies within the elements may be noted.

      (1) The "push and pull" of verticals and horizontals.
      (2) The contradiction of smooth and rough texture.
      (3) The interaction of geometric and free forms.
      (4) The contrasts of light and intense color, warm and cool color.
      (5) The range from massive to minute shapes.

   b. Balance of opposites rather than of likes, of the intellectually structured and the intuitively expressed elements, actively involve the viewer in reconciliation.

      (1) The main axis of the picture plane is horizontal. This is countered by the vertical emphasis of the predominant rectangular planes.
      (2) The smooth texture in the strong rectangles is balanced by the rough texture in the less strident free form shapes.
      (3) The strong geometric emphasis to the far left is balanced by the more open area of the rest of the picture plane.
      (4) The strong color contrast, light and deep, warm and cool, within the strong geometry, balances the larger area of more muted and closely allied colors.

2. Rhythm - Movement

   a. A pattern of movement is established with relation to the picture plane by repetition, alternation, variation, and gradation of the elements of color, texture, shape, and plane.

      (1) Repetition of the basic shapes (rectangles and "L"s).
      (2) Variations of these basic shapes.
      (3) Gradations that create accentuation and diminution in shape, in color, in texture.
      (4) Alternations of shapes, tones, texture.

3. Harmony

    a. The basic harmony or unity of this painting is the reconciliation of creative forces operating emotionally through media and intellectually through form.

        (1) The physical action is recorded in the brushwork in relation to the intellectual ordering of space and color and the emotional involvement with the medium.
        (2) Formal, technical, and expressive considerations interact at all levels in this work of art.

C. Spatial considerations in the composition.

1. Two dimensional considerations

    a. The picture plane is never violated by Hofmann.

    b. The constructed shapes are placed so as to reinforce the shape of the picture plane on which they occur.

    c. The linear quality of the brushwork reaffirms the horizontals and verticals of the picture plane.

    d. The various rectangles lead the eye across and over the picture plane. All the edges of these rectangles are parallel to those of the picture plane.

    e. The smoother texture on these rectangles restate the flat surface of the basic picture plane surface.

    f. The pigment is not blended on these rectangles in a manner that suggests volumes but is uniform in tone and hue. (See large yellow and blue rectangles.)

2. Three dimensional considerations

    a. Movement back and forth from the picture plane is retained in a manner that is planar. The small rectangles, because of their placement over nebulous shapes of warm or cooler color, appear at times to hover in space, to come forward, or recede into the picture plane.

    b. The strongly textured brushwork in the paint in the amorphous shapes creates a sense of depth on the picture plane.

    d. The "L" shaped textural areas, while accentuating the two-dimensionality of the rectangles, establish a movement back away from the rectangles which seem to suggest that they are not on the same plane.

d. As well as the smaller planes seeming to come forward or recede into the picture plane, the picture plane itself implies the plane of the wall against which it will be placed.

D. Expressive considerations in the composition.

Inasmuch as there is no stated subject to vie for attention in a non-object painting such as this, any latent content must exist in the media and the form.

Hofmann employed colors which are explosive with brightness, the primaries and the secondaries which evoke a summertime emotion. The viewer responds to the gaiety of the palette.

Hofmann applied his pigment in a range of texture, some of which bears a vigorous strength that brings a sense of excitement to the viewer.

Hofmann's rational counterplay of vertical to horizontal in the placement of rectangles, the interplay of rigid geometric shape with amorphous shape, suggests the juggler at work balancing the emotional and rational qualities of the form and media.

As the viewer observes these qualities, he comes to feel that the painter has invited him to play a tantalizing game of picture plane and pigment.

BIBLIOGRAPHY

*Hunter, Sam. Hans Hofmann, Harry N. Abrams, Inc., New York, 1963. Five essays by Hans Hofmann and introduction by Sam Hunter.

*Seitz, Wm. Chapin. Hans Hoffman, Museum of Modern Art, New York, Doubleday and Company, Garden City, New York.

Rosenberg, Harold. The Anxious Object, Horizon Press, New York, pp. 131-160.

*The teacher should have at least one of these books available for her students. Perhaps the Hunter book would be more valuable inasmuch as it contains large color reproductions of many works of art, plus the statements written by the painter.

Publications

Art Students League Magazine, New York, Winter 1932-33, "Plastic Creation," by Hans Hofmann.

Portfolio and Art News Annual, No. 6, 1962, "Hans Hofmann," by Harold Rosenberg.

The New Yorker, Nov. 2, 1963, by Harold Rosenberg.

Art News, Feb. 1965, "The Mystery of Hans Hofmann."

Art News, Jan. 1967, "Homage to Hans Hofmann" by Harold Rosenberg.

California University, Worth Ryder Art Gallery, "Hans Hofmann and His Work" by Erle Loran (Exhibit Catalog), 1964.

References

1. Seitz, Wm. Chapin, Hans Hofmann, Mus. of Modern Art, New York 1963, Doubleday and Co., Garden City, New York.
2. Art News, Feb. 1965, "The Mystery of Hans Hofmann."
3. Art News, Jan. 1967, "Homage to Hans Hofmann" by Harold Rosenberg.

EXEMPLAR ANALYSIS: THE FALL OF ICARUS

Peter Bruegel (c. 1528-1569)

Brussels, The Royal Museum of Fine Arts

Rationale for selecting this painting:

Painted about 1558 when Bruegel was about thirty years old, The Fall of Icarus is representative of the artist's mature style as well as his unique perception into the nature of man and of art. It has been said that there is more thought than paint in the works of Bruegel. Certainly at the time he worked he imbued his paintings with a universality that speaks to twentieth century man as well as to the sixteenth century mannerist.

This work by Bruegel is used in this series of lessons to illustrate the third of the components of a work of art: 1. medium, 2. form, and 3. content. The picture stands as an example of a common theme of art, that of man trying to transcend his position in the natural order of things. It is based on the ancient Greek myth of Daedalus and Icarus as written by Ovid in his Metamorphoses.

Among other considerations, our studies are concerned with light, space, movement, and time within a work of art. Bruegel has a unique way of treating such things, when considered in the context of fifteenth, sixteenth, and seventeenth century developments. It also is possible to contrast and compare his treatment of light, space, movement, and time with that of twentieth century artists.

Rationale for selecting this artist:

Following is an epitaph by Abraham Orelius, an eminent geographer and friend of Bruegel, who wrote in 1573:

> No one except through envy, jealousy or ignorance of that art will ever deny that Peter Bruegel was the most perfect painter of his century. But whether his being snatched away from us in the flower of his age was due to Death's mistake in thinking him older than he was on account of his extraordinary skill in art or rather to Nature's fear that his genius for imitation would bring her into contempt, I cannot easily say....
>
> Questioned as to who his master was among his predecessors, the painter Eupompos, calling the crown of men to witness, declared it to be nature herself that should be imitated, and not any artist. This applies so well to our (friend) Bruegel that it is pleasant for me to describe him not as the painter of painters but the nature of painters. By this I mean that he is worth of being imitated by all. As Pliny says of Apelles, Bruegel painted many things which seemingly cannot be painted. In all his works there is more intelligence than painting. Eunapius said the same of Timanchus, in Iamblicus. The painters who depict persons in the

flower of age and seek to add thereto some grace drawn from themselves totally alter the image represented, and in departing from the model also depart from true beauty. Of this blemish is our Bruegel free.[1]

Bruegel has been referred to as a northern realist, but his painting is not so much the realism of nature as the reality that lies behind appearances. He places man in a natural setting that reflects the cosmos. He is a grand landscape painter, whose landscapes were recreated from his memory of nature. Elements of the terrain of Switzerland, the towns and countryside of Italy are fused with the low lying Flemish plain to create fanciful and fantastic landscapes which recede into infinite space. In many of his paintings the point of view is from far above the scene depicted. One is reminded of the aerial perspectives and fantastic ambiguous landscapes of Leonardo as well as those of the twentieth century surrealists.

In the above epitaph Orelius refers in his last statements to the affectations of Bruegel's mannerist contemporaries. Bruegel is concerned with the truth common to all men rather than with individuality. The latent content in his art works speaks through the individual subjects. The stated subject is but a clue to the entire meaning of his painting.

Bruegel lures the viewer into the meaning as surely as he leads the eye into the deep perspective of his uncanny three dimensional space.

M. Dufrenne stated that Bruegel's art "stands for expression at its freest, breaking loose from the perceived object which it 'represents', and thus becoming at once an affective structure and a sort of reclassification of the universe."[2]

ANALYSIS

I. Medium

A. Technical considerations.

1. Oil transferred from wood to canvas, Height 29".
2. The pigment is applied with an eye for linear detail that suggests drawing rather than painting techniques.
3. Colors are graduated in terms of a traditional convention for showing near space in warm browns diminishing to blue greens in the middle distance which fade to greys tinged with pastels in the far distance.

B. Expressive considerations

1. Contrary to some opinion which classifies Bruegel as a primitive wherein his use of line and color is naive, the artist used line and color in a studied manner to lead the viewer through and into his picture, to evoke emotional as well as intellectual responses.

II. Form

A. The structuring of the content into the media by use of the elements of design. Composition varies little from picture to picture no matter what the subject of a Bruegel landscape. The subject is so structured on the picture plane as to lead the eye across its two dimensional space into its three-dimensional space according to a pattern which can be noted in many of Bruegel's paintings.

1. Line - repetition, alternation, variation, and gradation.

a. Look for vertical lines distributed across the picture which create a pattern to follow.

(1) Verticals in trees, masts of ships, rocky cliffs, distance architecture, the peasants.
(2) Be aware of the diminution as well as repetition of this element to create distance.

b. Notice the use of diagonals which lead the viewer from foreground to background.

(1) Be aware of the diagonal from lower right corner to upper left which breaks the picture plane into near and distant space.
(2) Find the diagonal which cuts through the trees at left and into the sun at the horizon.

c. Note the repetition of curved lines which the eye can follow into the composition.

(1) The furrows of the newly tilled soil are picked up in the overlapping planes.
(2) The eye is caught by the curves of the plower's furrows on the lower plane to the left and can follow these lines over toward the shepherd who stands gazing at the sky.
(3) The arc of this lower plane juts into the sea at right to indicate a cove, the far side of which arcs back to left at midpoint in the height of the picture plane. This arc is caught in the billowing sail and leads the eye directly to Icarus who is hitting the water. Similar curves occur to create bays and inlets and are reiterated in the sinking sun.

d. Note outlines as figures and planes overlap.

e. Look for minute linear detail.

2. Color - Repetition, gradation, variation, and alternation.

   a. Look for repetition of foreground colors in distance - does the red in the peasant's smock occur anywhere else in the painting?

   b. Notice the depth created by gradation and diminution of color.

   c. How does Bruegel handle the color convention for distance? (Warm colors and browns in foreground, blue greens in middle distance, and greyed blues in deep space.)

   d. Why would you suppose he used the yellow in the farthest distance?

3. Tone (Light and dark) - Repetition, gradation, variation, and alternation.

   a. Note the gradation of light to dark in relation to distance, in relation to the picture plane.

   b. Is there any special patterning of light to dark?

4. Texture - Repetition, alternation.

   a. Is texture an important consideration in this picture?

B. The establishment of balance, rhythm, and harmony through the repetition, alternation, variation, and gradation of the elements of design.

1. Balance. Balance in the composition reflects the balance in nature.

   Bruegel does not employ the bi-lateral symmetry or balance worked out by the renaissance masters, but works with asymmetry, a counterweighting of tensions. In a high renaissance picture the main action and character would be placed on the central axis with all elements working toward that center. Here the center axis is a void, and the supposed protagonist of the drama is shown disappearing into the picture plane in the lower right. Where is the balance in such a picture?

a. The two areas of highest color value, the peasant in the bright blouse and the sun disappearing over the horizon, pull together to contain all the action of the picture. There is a like directional pull between the galleon in full sail and the island toward which it sails.

b. The light and dark areas of the picture are equally divided by a diagonal cutting from the lower right to upper left, dividing land from water. The medium darks of the lower right are counterbalanced by the medium lights of upper left; these two areas might balance on a fulcrum established by the diagonal between the peasant's bright blouse and the setting sun.

c. The verticals of the trees that are on a diagonal toward the sun are balanced by the masts of the ship which travels at a ninety degree angle to that diagonal.

d. The linear detail of leaves and shrubs, almost textural, is balanced by the rigging of the ship and the surface texture of the water.

2. Rhythm - The repetition, alternation, variation, and gradation found in line, tone, shape, and subject matter create the illusion of movement which the eye follows.

   a. The movement from large to small in the arrangement of the planes from the foremost dark plane in lower left. The movement from light to dark throughout.

   b. The repetition of the human form as well as the diminution thereof.

3. Harmony - (Not only in the element but in the subject matter: as the sun falls into the horizon, so Icarus plunges into the sea.)

   Everything has been done by Bruegel to create a feeling of harmony between the parts of this painting. By repeating basic shapes and retaining a traditional color harmony, Bruegel establishes a sense of harmony among the elements and also among the form, media, and subject. Our awareness of a harmony between man and nature heightens the tension which results when man upsets that harmony (i.e., Icarus flying too close to the sun and plunging to his destruction).

a. Note harmony in curved shapes and lines which interact, diminish, or accent each other.

b. Note the harmony of the light and shade patterning with reference to the light source.

III. Content - (The story of the myth should be read by the student.)

The stated subject of the painting is The Fall of Icarus. However, many people have given various interpretations to the picture. (See the following.) Hints and questions to aid the student in his own interpretation.

1. Why is Icarus assigned a minor role in this interpretation by Bruegel?

2. Why do the plowman, shepherd, and fisherman seem to go about their business untouched by what has occurred?

3. Why the serene and calm expression of everything in the picture?

4. Is there a relationship between the sun disappearing at the horizon and Icarus disappearing in the foreground?

5. Where is Bruegel in relation to the scene? Who else would have had this view?

INTERPRETATIONS

1. Pride and vanity goeth before the fall? Some people interpret the story of Icarus so. They would say that had Icarus been moderate in his aspirations and not tried to outsoar the eagle, he would not have perished from coming too close to the sun.

Eliot interprets the picture in terms of the dangers and delights of soaring imagination. He equates the story of Daedalus and Icarus with the story of Bruegel and his sons and suggests that Bruegel was warning them of the dangers.

2. John Canaday and W. H. Auden agree in another interpretation, that personal tragedy is swallowed up in the larger patterns of life.

3. Robert I. Delevoy in the Skira monograph on Bruegel states that much in Bruegel's work points out the limitations of man in nature and names The Fall of Icarus as such a work.

4. Bruegel knew the strictures of tragedy on a personal and political level, and well knew the position of man with relation to the cosmic order. His treatment of this subject shows the universality of man's aspirations as well as his human limitations.

Argan, Giulio Carlo, The Europe of the Capitols, p. 170.

Bruegel the Elder, in The Fall of Icarus, had clearly expressed his skeptical conception of nature. It is no longer, as in Bosch and Patinir, a place of mysterious and demonical forces, but one of prodigies, where myths come true and anything can happen; although the peasant, with his cap pushed down over his eyes, is concerned only with his plough and furrow, and sees nothing beyond. He, too, is no more than another object among the many objects in nature which illuminated by a ray of light, cast a shadow. Such is human obtuseness that the prodigies, of which the world is full, appear to man as trivialities. So it has always been, so it will always be. When we raise our eyes, everything appears wonderful and crystal clear--but only for a second.

There is no difference of degree, even between things and the image of things.

Canaday, John, Metropolitan Seminars in Art, Portfolio 7, p. 22.

To see how much a painter may say beyond the mere narrative of an incident drawn from a literary source, we will look at The Fall of Icarus by the sixteenth-century Flemish painter, Pieter Bruegel the Elder. According to the Greek legend, the boy Icarus fell to his death in the sea when he flew too close to the sun on a pair of wings invented by his father, Daedalus. The wings were made of feathers and wax; the heat of the sun melted the wax of the boy's wings and they fell apart. Daedalus, at a more cautious height between the sea and the sun, did not fall. The legend is given various meanings, most of them having to do with the vanity of pride or ambition.

Bruegel, however, finds its meaning in another direction. The composition of The Fall of Icarus carries this meaning by a kind of reverse emphasis. Whereas other compositions build every element toward a climax in the figure of the protagonist of the theme, at first Icarus does not seem to be in the picture at all. The most conspicuous figure is a plowman, his head bent toward the soil, who is not even a part of the legend. Beyond him, looking up with mild curiosity toward an odd speck in the sky, a shepherd tends his flock. Stretching around these figures is a land and seascape of intricate beauty. Ships move across the water, and in the cove below the plowman a particularly elaborate one is setting sail. When we have discovered this ship we have very nearly discovered Icarus at last. Our subject is nearby, just disappearing into the water with a very small splash, lost in the picture's detailed patterns.

Bruegel's comment, then, has to do with the insignificance of personal tragedy in the great scheme of things. The death of this boy and the anguish of his father mean nothing at all in terms of a larger pattern.

But this idea is not in harmony with the look of Bruegel's picture. The pattern is of such depth and serenity, such beauty, such grandeur, that we may be consoled by the knowledge that our individual troubles are absorbed within a greater order.

Auden, W. H., Musée des Beaux Arts.

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a
  window or just walking dully along;
How, when the aged are reverently, passionately
  waiting
For the miraculous birth, there always must be
Children who did not specially want it to
  happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run
  its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life
  and the torturer's horse
Scratches its innocent behind on a tree.

In Bruegel's Icarus, for instance: how
  everything turns away
Quite leisurely from the disaster; the
  ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure;
  the sun shone
As it had to on the white legs disappearing
  into the green
Water; and the expensive delicate ship that
  must have seen
Something amazing, a boy falling out of the
  sky,
Had somewhere to get to and sailed calmly
  on.

Eliot, Alexander, Sight and Insight, pp. 110-111.

Sometimes imagination comes as a cloudburst. One can no more control it than bestride a cloud. Uncontrolled and ephemeral are one's re-creative powers! One drops into mere daydreams, regrets, recriminations, black remorse. The past swings and crashes like ocean breakers. It is gone, all gone, and how little one has been aware! The waste of life!

Yet after much practice the waters of the years fall still and begin to clear a little. Soaring high above them, one sees one's own shadow glide the ocean floor, miles down. One is flying over the past, at liberty, the sun on one's shoulders.

In Bruegel's Icarus a setting sun dominates all else. One gazes straight across the airy distances to its throne at the center. Air carries the colors of the sun, and also an approaching storm. Tiny galleons are fleeing for shelter. The sea curves transparently away. There is a man fishing from the cliff. Below him, plunging into the sea, is a momentary flash of legs--Icarus. He must have been falling since noontime, when the sun was high. Icarus flew too high towards the sun, which melted the wax of his wings. Now he and the sun are going down together. Icarus will never return.

Is this picture a pure puff of magic: idle, ephemeral and innocent of all philosophy? The same thing might be said of The Tempest, and as soon denied. Icarus has the same wild yet crysalline mood as The Tempest. Each holds in precarious suspension the same classic elements: air, water, earth, and fire. Shakespeare and Bruegel used to balance the very elements like a cloud of butterflies upon their fingertips.

On the crest of the headland a man is plowing, folding back the earth as neatly as a counterpane. Someone sleeps in the bushes nearby. A shepherd stands gazing up into the sky--whether astonished by the fall of Icarus or troubled by the approaching storm. Where can the father be? Where is Daedalus? He warned his boy against flying too high or too low. Daedalus himself soared along the middle course, borne on transparent air.

Icarus fell. Daedalus, lamenting, flew on and vanished into the sunset.

Bruegel was, like Daedalus, a mighty artificer. He may well have warned his own boy of the dangers in imaginative life. When imagination flies too high towards the terrible fire of the spirit, or too low towards the stormy waters of sense, disaster threatens.

Yet, all in all, Bruegel's Icarus is even more of an invitation than it is a warning. Earth, air and water bring life and afterwards death, for they are of the turning world. But the life of this world itself is fire, terrible and heavenly, poured from without. Inside Bruegel's picture men are gazing upon earth, air and water. From outside, one stares straight through to fire, to the sun. One's vision soars into the sunset. One becomes Daedalus, and shares in his experience.

Finally the green shadow of one's imagining self dwindles away to nothing as the ocean floor descends and vanishes. Now there is no land anywhere, no memories. And the sun is setting. Yet imagination strongly wings on into the sun.

One creates! Purely one creates! Ah, this is no reshaping; this is the unknown, the new, the coming into life!

BIBLIOGRAPHY

Argan, Giulio Carolo. *The Europe of the Capitols*, *Art, Ideas History Series*, Skira, 1964, Geneva, Trans. from the Italian by Anthony Rhodes, p. 171.

Canaday, John. Metropolitan Seminars in Art, Portfolio 7, *Composition as Expression*, The Metropolitan Museum of Art, 1958, pp. 22-26 and p. 3 of the Notes.

Eliot, Alexander, *Sight and Insight*, Chapter 11.

Delevoy, Robert L. *Bruegel, Historical and Critical Study*, Skira, New York, 1959.

Myers, Bernard S. *Art and Civilization*, McGraw Hill Book Company, Toronto and New York, pp. 202, 268.

Reference

1. Epitaph from the Album Amicorum (1573 ?) preserved at Pembroke College, Cambridge. See *Burlington Magazine*, October 1931, p. 187. Latin original published in full by C. de Tolnay in *Pierre Bruegel l'Ancien*, Brussels, 1935, p. 61.

F-32a

EXEMPLAR ANALYSIS: THE LION HUNT

Sir Peter Paul Rubens (1577-1640)

Bayerische Staatsgemaldesammlungen, Munich

Rationale for selection of this painting:

One of four hunting scenes commissioned by Maximilian, Duke of Bavaria, The Lion Hunt is representative of baroque style which Rubens was instrumental in establishing as the dominant 17th century form of expression. In a letter dated April 28, 1618, to Sir Dudley Carleton, Rubens refers to a copy of this painting made by a student and completed by Rubens which he wishes included in a trade for some antiquities owned by Carleton. Because of this letter we know that the painting was completed prior to that date. Another painting of this series bears the date of 1615-16; however, because of the hard edge outline and sculptural rather than painterly quality of the figures it seems stylistically to rank with Rubens' earlier style. Hence, it is reasonable to presume that The Lion Hunt under consideration is later than 1616 and prior to 1618. It is a transitional work, done while Rubens is moving from mannerist influences towards his full blown mature baroque style.

Exploiting the influences and experiences of the 15th and 16th century artists, north and south, Rubens synthesized them into a new style, making innovations which concerned artists for the next centuries. Nothing that had gone before was lost on Rubens. The Carracci, Caravaggio, Tintoretto, Veronese, Titian, Michelangelo, Leonardo, and Raphael are but a few whose work is echoed in the art of Rubens. On the other hand, experiments begun by Rubens were exploited through his century and on into ours by artists intrigued with the problems of light, space, movement, and time, and also with the glories and agonies inherent to man's spirit and flesh.

When we consider Rubens' innovations as exemplified in this painting, we find many hallmarks of baroque style:

1. Dynamic movement across, into, and out of the picture plane.
2. Obliteration of the limits of the picture plane and illusionistic violation of the viewer's space...spatial ambiguity.
3. Unresolved action of things in the process of happening.
4. Violent, strongly naturalistic subject matter portrayed larger than life.
5. Conflict, physical and emotional, among various creatures, human and otherwise.
6. Dynamic composition based on diagonal and spiral linear patterns, asymmetric rather than symmetric.
7. Dramatic light and dark patterning - chiaroscuro.
8. Detail and obliteration of detail in atmospheric effects - sfumato.

9. Warm, pulsating, vibrant color.
10. Fluid, loose brushwork that flickers over the picture plane in relation to the physical and emotional content of the painting.

Subject was a criteria in the selction of this painting. It deals with the subject of man in the animal world. Actually we see two kinds of predators locked in mortal combat. Who is the hunter and who is the hunted in this world? Who will win in this battle? Rubens does not tell us the outcome of this engagement but rather brings the viewer into the action before the outcome is settled.

Rationale for selection of this artist:

Rubens stands in art history as one of the great innovators and yet one of the great eclectics. In him we see a confluence of all the streams from the renaissance onward and a great outpouring of influence which has ever since affected western art. We see Titian, Tintoretto, and Veronese in his colors, Annibale Carracci and Michelangelo in his fully muscled titans, Caravaggio in his chiaroscuro, Leonardo in his explosive groupings and his use of intermittent line. And we find Rubens in a lion hunt by Delacroix, a landscape by Turner and the beautiful nudes by Renoir, as well as in the exuberant frivolous works of Watteau, Fragonard, and Boucher.

Edward Lucie-Smith in his book Rubens makes some interesting comments on Rubens and the viewer:

> Rubens ignores both the ideal and the real because he is fundamentally uninterested in either. He is interested, instead, in the expression of energy and appetite. We enter into his pictures because he heightens our perceptions of gesture and movement; he makes us experience rhythm rather as music does. He does not attempt to diminish our attachment to purely physical sensations; instead he makes us experience them more intensely, and in a new way.[1]

If we consider that baroque art was intended to make a direct assault on the senses in an effort to evoke emotional response, Mr. Lucie-Smith's evaluation of Rubens would suggest that we have selected the right painter to exemplify the baroque period.

Germaine Bazin, Curator of the Louvre, remarks as follows on the work of Rubens:

> Rubens' work is the greatest world of forms ever created by a painter. The energy of life pervades every shape and gives dynamic quality to gesture and expression: any picture by Rubens is a series of interrelated movements, spiraling or passing obliquely through space, and the impetus seems to pass beyond the limits of the frame; it is the archetype of baroque, of "fleeting," open composition which gives a brief glimpse of the perpetual motion of the life of the universe. All his

forms are bathed in a mellow fluid medium, thanks to the wonderful means of expression he created in his transparent handling of paint, which allows the laying of glaze upon glaze, a technique taken over from Van Eyck which was lost after Rubens.[2]

Qualities of the baroque style to be observed:

I. Space - Amplified space which violates the limits of the picture plane.

  A. All the traditional devices to create spatial illusion are synthesized in the baroque.

    1. Foreshortening in relation to renaissance rules for linear perspective. (Sight lines receding to a vanishing point on horizon.) See dappled horse upper left and inanimate recumbent figure in lower right. (Leonardo et al.)

    2. Silhouetting of lights against darks. (Leonardo's Adoration.) See light rearing horse in foreground against darker mass of darker horses...dark riders and horses against lighter sky.

    3. Use of warm color in foreground, cool colors in distance. See tawny yellows of lions and red clothing of men, blues and greens in distant vista. (Raphael, Bruegel's Icarus.)

    4. Use of light and shadow in relation to volume and light source...chiaroscuro (Leonardo's Adoration.)

    5. Obliteration of linear detail by atmospheric effects of light and atmosphere which exist between viewer and object observed...sfumato. (Leonardo's Adoration.)

    6. Pockets of tranquil, cool colored, distant landscape juxtapositioned with a crowded, highly colored foreground action. (Tintoretto, Titian, Leonardo.)

    7. Pressure against the front plane, violation of the viewer's space. The hunter falling from his horse has his lance and hand on the front margin of the picture. If he continues his fall, he must land in the viewer's space rather than on the picture plane. Also, the horse in his effort to get away from the lion, because of the press of action back of him and to the side, will probably dash into the viewer's space.

    8. The space is further amplified by the viewer's knowledge of how much space would be required to contain the mass and forceful action involved in such a scene.

II. Movement - Baroque art is said to be the art of becoming while renaissance art is called the art of being. Whereas the art of the renaissance is marked by monumental calm based on symmetrical composition, the art of the 17th century is imbued with a sense of movement based on diagonal and spiral linear patterns and asymmetric composition.

A. Composition leads the eye over and into the picture via the elements of line, color, tone, and texture.

1. Diagonal lines in conflict with the horizontal and vertical enframement are used. Diagonals imply movement in nature, i.e., rain, lightning.

2. Curved lines which reflect the streamlines in nature are used. The "S" shape curve and spiral are most often used.

3. Color contrasts and light and dark contrasts make the eye move over the surface.

B. Subject matter depicting action is favored. Usually the action is ongoing, not completed, thus involving the viewer in the process of resolving the action.

III. Time - The baroque artist exploits the moment of action. The conventions by which he expresses movement serve to emphasize the quality of time. He deals with the eternal as an ongoing thing and catches the moment on his canvas for eternity. (The rider as he falls from his horse.) His brush records the movement and action, and the changing quality of light from moment to moment.

IV. Light - The movement of light over an object, the dramatic spotlighting of detail, the emanation of light from within, the reflection of light, are but a few of the baroque artist's concerns in this area.

The following quote from Guilio Carlo Argan's The Europe of the Capitols applies to consideration of the preceding:

> Rubens found a solution which was to be fundamental to the whole of Baroque art, and in which elements produced by his Flemish training and Venetian experience converge with the solutions proposed by Leonardo and Michelangelo at the beginning of the sixteenth century for the representation of movement. Space, as painted by Rubens, cannot be considered in terms of perspective, but as a refusal to subordinate the painting to any system. The fragments of movement which remain, and which we can recognize, seem to be the products of an explosion; everything is moving on the surface as if summoned into movement by an irresistible force. This is the theme of universal movement, the cosmic theme of Leonardo. But this universal movement is created and determined by the movements and gestures of the figures, by their heroic furor; and here we come again to a theme dear to

Michelangelo. Space with Rubens is nowhere empty; he fills it with phenomena, each of which is swept up in a rhythm which impresses it forcefully on the spectator. No attempt is made to cause surprise by dispensing with normal methods, and thus to set the imagination working; the aim is to provoke an emotion and to prolong it, to make it last while all the facts and aspects of reality (whether they deal with history or not) are passed in review. Broadly speaking, history is no more than a continuous, increasing emotion, in which reality is regarded as a tumultuous, inexorable movement.

ANALYSIS

I. Medium

A. Technical considerations

1. Oil on canvas

a. Picture plane - 98" x 148 3/4".

Action and figures are scaled to the area of the picture. Composing such a violent scene on a picture plane of this size, a little larger than 8' x 14', the artist was working life size or a little larger than life. Imagine the emotional and physical response, the movements of the artist as he brushes on the layers of pigment, impasto, and glaze in relation to the action of the figures he creates.

There have been preliminary sketches and years of study of Michelangelo, Caravaggio, Titian, Tintoretto, and the Carracci.

b. Painting.

The canvas has had an undercoat of white gesso (plaster of Paris) which has been streaked with a series of brushstrokes of media mixed with charcoal.

In areas of high light Rubens would paint with thick impasto applications of pigment whereas the shadowed areas would receive thin glazes of color, allowing the flickering through of the grey and white streaked underlayer. (Look for this quality on the upraised arm of the central horseman.)

(1) Color ranges primarily in the rich warm colors and reflects the palettes of the Venetian masters - reds and browns infused with golden light silhouetted against turbulent blues. (Note how the warm colors of the swirling mass of men and beasts force the action toward the viewer's space.)

(2) Dark and light tone patterns further animate the swirling mass. Rubens uses highlight and shadow to create dynamic tensions as the contrasts force the eye back and forth, in and out of the composition. Delineated detail is obliterated by highlight and shadow areas. (Try to follow the outline of various characters in the scene through areas of intense light or shade.)

(3) Texture is rendered realistically. (Note the texture quality in the bristled face of the lioness in contrast with the texture of the mane of the dominant lion. Note the quality of the human flesh in the man in lower left who struggles with the lioness. Note the textural variation of the skin on his face, his arms, and his side which is being clawed by the lion.)

Following is the comment by Leo Van Puyvelde on Rubens' technique taken from his monograph on the Battle of the Amazons.

Rubens frequently modifies the natural colors of his objects to suit the needs of the picture. And though we speak of the richness of his coloring, this is by no means to say that he used a great variety of different colors. His palette was comparatively limited and contained only the essential colors. The richness of his coloring is entirely due to his extreme skill in mixing his colors in such a way as to obtain a multiplicity of halftones, nuances of incredible variety and subtlety.

But the story does not end here. There is one element of Rubens' style which is too often overlooked, but which is of the utmost importance. It is his treatment, by which we mean his manner of applying the color to the panel or to the canvas coated with chalk or glue. This virtuoso's supple, rapid, and assured handling of the brush marks him as the possessor of three dominant qualities:

The first is that to have worked with that "furia del pennello" which Giovanni Bellori early recognized in him, he must have carried in his imagination an admirably clear plastic vision of what he proposed to paint. Only the fashioning of the details was left until the actual moment of execution.

The second is that to have been able to select unerringly from his palette the exact tone he needed and transfer it with such lightning speed onto the panel or the canvas, Rubens must have had all the resources of his craft at his finger tips; and it should be added that he only acquired this extreme facility toward his thirtieth year.

The third is that his execution is visibly conditioned by the emotion which grips the artist as his work takes shape. It is emotion which affects the nerves of the hand guiding the brush and makes each touch play its proper part both in the construction of the forms and in suggesting their appearance in space and in the atmosphere. The touch may be a stroke, a finishing touch, an impasto, a dot, or a comma; it can be a spot of shadow or a trail of light revealing a beginning or an ending, but it is always the direct expression of an inner emotion.

B. Expressive considerations

a. Picture plane.

Rubens intends an overwhelming visual impact in these larger than life compositions. His every effort is directed toward moving the action off the canvas and into the consciousness of the viewer, and he uses every device to obliterate the picture plane.

b. Painting.

Brushwork--not contained but controlled, the brush flickers over the surface in response to the interaction of the figures; the brushwork is animated with the very feeling of the lash of the lion's tail, the horses' manes, and the fluttering draperies.

Pigment--warm color, largely tints and tones based on traditional three color harmony, relates more to the palette of the renaissance than to mannerist influences.

Warm colors are used to crowd the action toward the viewer.

At this point Rubens is working toward a lighter palette and away from the darkened caravaggesque and mannerist use of high contrast in dark and light.

Following are a few excerpts from Guilio Carlo Argan's essay on Technique.

If technique has any creative possibilities, it becomes a form of invention. The artist does not invent the image and translate it through technique; he invents a technique which produces the image. This explains why, in the seventeenth century every artist worked out his own technique....

If we closely examine a painting by Rubens we may have the impression that the technical execution is hasty and careless; this group of hands is evidently obtained with a few rapid, fluid brushstrokes. In fact, Rubens wished to achieve a light and color "value;" in order to isolate it, he eliminated all description of the object. Therein lay his prodigious technique. It is clear that this subordination of the painting to purely coloristic and luminous values could not have been preconceived; it resulted from the intensity and internal coherence of the painter's brushwork.[3]

II. Form

A. The structuring of subject and content into media by use of the elements of design such as line, tone, texture, and color.

1. Line - Repetition, alternation, variation, and gradation

a. Straight line, not a dominant feature in the work of Rubens, occurs primarily with a diagonal emphasis in The Lion Hunt.

(Recall the use of verticals and horizontals in relation to the enframing verticals and horizontals of the picture plane in the work of Mondrian, Hofmann, Bruegel, and Leonardo and how they establish a sense of equilibrium or calm within the composition. Look for horizontals and verticals in this composition. Picture plane appears restated in the horizon line.)

- (1) Note the strong diagonals which occur in relation to the weapons of the hunters.
  - (a) These diagonals lead the eye to the central action of the painting. (Think of spokes of a wheel.) (How are the diagonals repeated, varied?)
  - (b) These diagonals operate on a plane that is not parallel, but tilted on a diagonal, to the plane of the picture.
- (2) Note the organization of the action along diagonal lines from the corners of the picture.
  - (a) Starting at the lower left corner, follow the line through the arm which props the semi-reclining man who raised his other arm to strike the lioness mauling him. A diagonal from the armpit to wrist where his fist grasps his knife is parallel to the main diagonal thrust proceeding upward to the right top, where a rider with arms out-thrust along this diagonal counters the movement with his gaze, and by his lance aimed at the neck of the lion dominating the central action.
  - (b) The diagonal from the other corners bisects the first diagonal at a point between the eyes of the main lion.
    1. Note the position of the falling hunter's lower leg in relation to this main diagonal.
    2. Note the central axis of the fallen hunter, lower right, in relation to this diagonal.

(3) The diagonals are restated in the lines of vision of the three horsemen and the horses.

b. Curved line is frequently used by Rubens to keep the eye moving over and through the composition.

(1) Rubens uses the repeated "S" curve as an integrating feature. See the curve in the central lion's tail.
- (a) Each human figure is constructed on the basis of the "S" curve.
  - 1. Trace a line through the man in the lower left, from his head through his foot, then another line from the outstretched hand which props him up, to his fist clenching the dagger.
  - 2. The figure in red astride the dappled grey horse follows a similar line.
  - 3. This is true of the dappled grey horse.
- (b) Look for "S" curves in various figure groupings.
  - 1. A line runs through the head of the man struggling with the lion in the lower left, through his torso and legs, up the man falling from his horse and through his right leg.
  - 2. A line runs from the face of the man falling from his horse, through his body and that of his horse.
- (c) Find the strong "S" curves that permeate the entire composition of the picture plane.
  - 1. Trace a line from the crouching figure far left to the black horse far right.
  - 2. Trace a line from the lower left corner to the upper right, also one from the lower right to upper left corner.

(2) Rubens constructs action on the basis of spiraling lines. Three such spiraling constructions are found in this composition.
- (a) Starting at the open mouth of the lion that attacks the recumbent hunter, follow the outline of its head to the upraised arm and into the man's body, from his legs into the shoulders of the other lion, across the rump of the dappled grey, through the man crouching at far left in a forward motion and up again through the falling hunter into the body of the dark clad hunter and down the back and shield of the hunter in red.
- (b) Starting at the toe of the man falling from his horse, let the eye travel up his leg and through the horse's foreleg and hoof, downward to the arm and shoulder of the fallen hunter and up

through the man falling, his horse's shoulders, and along the underarm of the hunter upper right.

(c) The whole composition spirals outward from the point where the dominant attacking lion crunches into the thigh of the hunter. All of the diagonals counter the outward thrust of the dynamic spiral. This is the focal point for the spears and the intense attention of the hunters and the horses.

c. Line quality

(1) Lines created by the juncture of different color or value areas; the silhouetting of light and dark.
(2) Line that is consciously created to delineate detail as in the manes of the lions and horses.
(3) Intermittent line, partially defined, creating the illusion of shifting mass, and enhancing the illusion of animation.

2. Color - Repetition, alternation, variation,and gradation.

a. Rubens employs a wide variety of tone quality in using the three primary colors; his is a warm palette and his use of color in this painting is the traditional Italian schema of warm browns in the foreground with the cooler blues and greens in the receding space.

(1) Note the distribution of red across the canvas, the vibrant red tunic, the pastel red cape on the central rider, the muted reds on the man in the right, and the brilliant red accent in the bridle of the horse whose rider is being attacked.

The use of this red coloration forces the action of the animate group toward the viewer. It counters the vista of sky and landscape and pulls the eye back to the violent foreground.

(2) The distribution of the blues and greens along the low horizon line makes the foreground action more pronounced. Note the introduction of the green tones toward the foreground in the inanimate and fallen hunter at the right, in contrast to the warm reds in the man who struggles for his life in the left.
(3) Primary yellow exists in the tawny golds of the lions and the skin tones of the hunters as well as in the warm earth tones and the golden highlights.

3. Tone - Repetition, alternation, variation,and gradation.

a. Light and dark tones interplay in the animation of the picture.

(1) Note the silhouetting of the white horse against the darker horse, the dark horse against the light sky; the dark clouds against the blue sky. Silhouetting of volumes clarifies spatial relationships.
(2) Note the contrast between the light on the draperies of falling hunter and the shadow he casts.
(3) Note the loss of line and pattern in the shadowed areas: the shadow obliterates lower torso of man at right.
(4) Note that the dark areas predominating in the upper right, counterweight and control the build-up of lighter tones from the lower left.

4. Texture - The emotional impact of this violent scene is enhanced by Rubens' ability to portray texture and the movement of light over textures. Rubens was master of a technique of brushwork that depended on the fluid, free movement of the artist. He freely brushed on the layers of glazes, creating the intermittent outline and brush mark which communicated the emotional state of the artist.

   a. Note the flow of the brush in the golden highlights of the lions' manes, the manes and tails of the horses.

   b. Compare the texture of the skin raked by the lion's claws lower left with the texture of the skin on the arms of the hunters.

   c. Compare the bristling hair on the face of the lower lion with that of the mane of the center lion.

   d. Notice the shimmer of light on the texture of the red tunic, on the metal dagger lower left, and the metal helmet of the central horseman.

B. The establishment of balance, rhythm, and harmony in the composition through the repetition, alternation, variation, and gradation of the elements of design.

   1. Balance

   Rubens works toward dynamic tension rather than obvious balance, asymmetry rather than symmetry. Yet upon the picture plane all the various activities that pull the eyes and emotions of the viewer are contrived as counterweights. There is no feeling that the composition is overweighted in any given part.

   Note how the brilliant-hued struggle in lower left center is countered by the dark energetic mass of horses and riders in upper right.

a. Renaissance painting required bi-lateral symmetry: a balanced distribution of color, shape, people,and animals on either side of a central axis. What would a central axis drawn from top to bottom do with regard to balance in this picture?

Baroque art calls for asymmetry based on diagonals. If diagonals were drawn corner to corner in the Lion Hunt, one could find balance or symmetry on either side.

However, there is a centrality in the composition. The action is distributed in the pattern of a large pinwheel diagonal to the picture plane. The diagonals of glance in the riders, even horses, their weapons, the directional lines through the receding dappled grey horse and the recumbent inanimate man, the lion attacking the figure in the lower left, all converge in the central area where the diagonals from the corners cross. It is at this point that the dominant lion, the rider being dehorsed,and the horse converge. Note that the rider's lance intersects this point.

b. The group in the lower left forms a radiating spiral of light tone and vibrant color, while the group upper left counterbalances it with deep, dark tone.

c. These are not two entities on either side of a fulcrum, but a continuous unified entity, dependent upon the viewer as a cantilever.

d. Whereas in renaissance painting action is resolved on the picture plane, the baroque artist intentionally leaves such action to be resolved in the imagination of the viewer.

(Example: Perugino's Crucifixion employs the traditional pyramidal construction; there are at least three areas of attention. Centrilinear composition and classic bi-lateral symmetry requires Christ on the cross front and center with the Virgin and St. John on either side, Christ at top of pyramidal construction and the other two on the base of the triangle. The eye travels along glance lines of the characters involved and into the deep perspective over the rocks, picking up isolated detail. All is quiet calm and the crucified Christ soars on his cross without the agony of physical torment and weight. The scene is devotional.

Baroque treatment of the same subject rejects the centrality of the cross to begin with. The action is ongoing. Agony, pure and physical is depicted. Blood gushes from the wound, the weight of the body tears against the nails, Christ's followers cling to the cross and are together overwhel[illegible] [illegible] participates to the extent of placing himself into the action as a spectator or participant (in the case of Rembrandt as the crucified Christ) and expects his viewer to do the same. The scene is emotional.

c. The baroque artist uses his composition as well as his subject matter to create this imbalance which requires the viewer's involvement to balance the scale.

Eugene Delacroix, 19th century romantic painter whose work is strongly influenced by Rubens, made the following comment on The Lion Hunt:

> ....everything combines to strike the admiration, and the execution is admirable. But the picture has something confused about it, the eye does not know where to stop, it gets the feeling of a frightful disorder, and it seems that art has not presided sufficiently to increase, by prudent balance or by omission, the effect of so many inventions of genius.[6]

Edward Lucie-Smith takes exception to this statement by Delacroix saying that the comment "seems curiously wrong-headed," adding the following:

> It is true that the picture is in Rubens's most violently baroque manner, but how admirably he has organized the abounding energy of his conception. It is particularly worth noting how the straight diagonal lines of the spears serve to bind the composition together.[6]

(After studying the picture's composition closely, whom do you agree with, Delacroix or Lucie-Smith?)

2. Rhythm - Repetition, alternation, variation, and gradation of visible elements creates movement that leads the eye over the picture plane.

   a. The linear "S" curves that permeate the composition are restated large and small, and establish a feeling that is akin to that produced in music. Gradation, diminution, and accentuation, in color, tone, shapes, and lines may be followed throughout this composition.

Repetition of the "S" curve, strongly stated, threaded through light and shadow as intermittent line, is a part of the rhythmic quality in the picture.

Variation in the "S" curve changes the rhythm as the lines grow slowly tortuous or move at a faster pace.

b. Gradation, repetition, variation, alternation of line, tone, color, and texture throughout this composition also create rhythm patterns. Find examples.

3. Harmony - Again repetition, alternation, variation, and gradation bring subject and content, medium, and form into harmonious union.

   a. Consider the basic three color palette in relation to the subject matter.

      (1) Do you see the harmony between active subject matter and warm color? Do you find a relationship between inanimate objects and cool color anywhere in this picture?
      (2) Do you see any harmony between the action in subject and linear patterns?
      (3) Is there harmony between textures and subject?

III. Content - Content in a picture includes the stated subject, plus the artist's implications as well as the viewer's interpretation.

A. Stated subject matter includes all representation material visible to the eye and is based on objects experienced in the visual world of fact and fiction.

1. Stated subject is The Lion Hunt.

   a. Maximilian, Duke of Bavaria, selected the subject and commissioned Rubens to paint this among a series of four hunting scenes.

   b. Lions were among Rubens favorite animals to paint and draw, and this may have influenced the artist's attitude toward the subject.

   c. This is probably a fictitious scene, though there may have been such hunting parties staged on occasion.

   d. Closest to the picture front a man is falling from his horse as a lion crunches down on his hip and haunch.

e. Note that the man has not yet touched the ground except for his left hand which cushions the end of his lance.

f. Note the look of shock, dismay, pain registered on his face as he engages the viewer with his gaze.

g. Now you are aware of the moment of happening.

h. On the ground to the right, you become aware of something that has already happened, a hunter lies dead or immobilized. To the left another man struggles with a lioness who rakes her claws across his flank.

i. To far left a man hovers on the picture frame ready to lean to the aid of his fallen companion, something about to happen.

j. Are you aware of the sequential flow of time as well as line in this picture? Something is about to happen.

k. About to happen! The man falling from his horse is about to fall into your space, are you ready to catch him? Can you see that his left hand is on the lower margin of the picture so that if he continues his fall there is no place for him to land but in the viewer's space?

What about his horse who rears in pain and fright at being clawed by the lion, where will he bolt when riderless?

What about the lion who stares past the wounded man in the lower left. Only the man's upraised arm holding the dagger keeps her from leaping out at the viewer. What if he misses his aim, what if his companion does not strike in time?

l. Do you see what the baroque artist does to involve his viewer emotionally with the subject matter of his painting? His subject matter is not contained on his picture plane but intrudes into the space of the viewer.

Perhaps this picture deserves to be enjoyed completely for the aesthetic qualities of medium, form,and content. It need not be interpreted and probably does not have implications beyond the stated subject, though of course that is the perrogative of any viewer. At this point interpretation will be omitted.

Ideas to pursue in interpretation:

Man in the natural order of things. Who is the hunter - who is the hunted?

Conflict in nature.

Predators locked in mortal combat.

Who is king of the beasts?

What does man prove in pitting himself against the animal in mortal combat?

What tie is there in hunting to the ritual killing of the beast?

Are there implications that man is enacting the ritual killing of the beast within?

How is the aesthetic pleasure in viewing the picture related to the experience of the hunt?

The dichotomy of pain-pleasure may be explored.

Why does Rubens choose a moment when the contest is not decided?

BIBLIOGRAPHY

* Argan, Giulio Carlo. The Europe of the Capitols, 1600-1700, Skira, Geneva. Art - Ideas - History Series, trans. by Anthony Rhodes.

*Bazin, Germaine. Baroque and Rococo Art, Praeger World of Art Paperbacks, Frederick A. Praeger, Publishers, New York, Washington, trans. by Jonathen Griffin.

*Greene, Theodore Meyer. The Arts and the Art of Criticism, Princeton University Press, Princeton, third ed. 1952.

*Jaffe, Michael. Rubens, Peter Paul (Monograph), World Encyclopedia of Art, McGraw-Hill Book Company, New York.

**Lucie-Smith, Edward. Rubens, Spring Books, London, 5th Ed., 1967.

Myers, Bernard S. Art and Civilization, McGraw-Hill Book Company, New York, Toronto, pp. 279-281.

Puyvelde, Leo Van. Rubens, The Battle of the Amazons (Monograph), Harper and Brothers, New York, trans. by D. I. Wilson.

**Wedgwood, C. V. The World of Rubens (1577-1640), Time Incorporated, New York.

*Wolfflin, Heinrich. Principles of Art History, Dover Publications, Inc., New York, trans. by M. D. Hottinger, 1932 from 7th ed.

*For the teacher
**For the student and teacher

References

1. Lucie-Smith, Edward, Rubens, p. 14.

2. Bazin, Germaine, Baroque and Rococo Art, p. 307.

3. Argan, Guilio Carolo, The Europe of the Capitols, pp. 126 and 131.

4. Ibid., pp. 136-137.

5. Puyvelde, Leo Van, Rubens, Battle of the Amazons (monograph), p. 12.

6. Lucie-Smith, Edward, Rubens, p. 30.

EXEMPLAR ANALYSIS: BOUQUET WITH FLYING LOVERS

Marc Chagall

Rationale for selection of this painting:

This painting is a frontal assault of medium, form, and content on the eye, mind, and imagination of the viewer. In handling his medium to titillate the visual and tactile senses via color and texture, structuring formal elements to challenge the intellect, and imbuing subject matter with human feeling, Chagall has achieved an aesthetic coup in his Bouquet with Flying Lovers.

Begun in 1933 at a point when Chagall was in love with life as well as his first wife Bella, the painting was reworked four times, completed in 1947 after his beloved Bella died.[1] At this time Chagall had experienced as a man the loss of his beloved wife, and as a Jew the bitter fate of his people in Russia and Germany; however, he transcends these events to celebrate the joys of living, loving, and remembering, perhaps with nostalgic longing.

This painting is highly expressive of the artist's innermost feelings. The subject matter is drawn from his own personal experiences and is readily adapted to the viewer's personal experience. Andre Lhote once said, "It is the glory and the misery of the artist's lot to transmit a message of which he does not possess the translation." Asked to explain his paintings Chagall would reply, "I don't understand them at all. They are only pictorial arrangements of images that obsess me....The theories which I would make up to explain myself and those which others elaborate in connection with my work are nonsense ....My paintings are my reason for existence, my life and that's all."[2]

"Judge me by form and color, by my philosophy, not by the separate symbols," says Chagall. This is a valid request which the viewer must heed, even though intrigued by individual symbols and their latent content. The painting is structured formally to be a facinating composition of line, tone, texture, shape, and color, as intellectually satisfying as it is emotionally provocative. The viewer revels in a wonderland of pigment and texture, a marvelous treasure hunt over and through the composition of the painting. The artist carries forward into this painting his early experiences from the rational and intellectual school of cubism plus the more emotional influences of expressionism. Because his use of subject matter and space is fanciful, he is often grouped with the surrealist painters of the 20th century; however, one writer suggests that Chagall is rather a super-realist interested in reality beyond the natural and physical forms.

One of the most intriguing aspects of Chagall's work is his handling of space, time, movement, and light within his art. Compositionwise, he controls the two dimensional space of the picture plane and the movement of the viewer's eye over that space. The organization of the picture plane is rational while the organization of the subject matter is emotional, perhaps psychological. In a Chagall painting, space relationships are ambiguous between objects; however the viewer can always cling to the reality of the picture plane and relate objects thereto. Further with regard to subject matter, the artist expresses his own inner realities, allowing the viewer to find new meanings relevant to his own realities.

ANALYSIS

I. Medium

  A. Technical Considerations

    1. Oil on canvas

      a. Picture Plane

        (1) Is re-echoed by the geometric planes that break up the areas of pigment and cut across subject matter diagonally.
        (2) Is reinforced by the profiled sideviews of lovers, the rooster silhouetted against the yellow sky, and the wierd little violin which seems to have been scratched through the deep blue pigment, upper right, as well as the other scratched linear detail which appears throughout the painting.

      b. Paint

        (1) Pigment is largely restricted to the primary color blue from which Chagall works in both directions toward the other primaries, red and yellow. This allows him to range through the secondary colors of violets and greens.
        (2) Textures vary from a sparse flat application of paint in the more geometric flat-pattern areas to a heavy impasto in the more free form areas. There is considerable scratching back through the heavier to the leaner layers of paint.

  B. Expressive Considerations.

    1. "My pictures are not literature. They are painted arrangements of inner images that obsess me."[3] Chagall's handling of media is an expression of the inner images that obsess him, just as are the depictions of such images.

a. Pigment has strong emotional content in Chagall's work. Whereas yellow is often a gay sunshine color for other artists, for Chagall yellow often carries the implication of death, while red, often considered a gay festive color, often indicates the presence of violence. Nostalgia, tenderness, and calm strength seem implicit in Chagall's use of blues, violets, and greens.

b. Texture has strong expressionistic implication, becoming stronger and more fluid in more emotionally charged subject matter and more stringently controlled in the more intellectualized and formal passages.

c. Linear detail slashed through the pigment or incorporated into the pigment accentuates the evocative painterly quality of the media.

II. Form

A. The structuring of subject and content into the media by use of the elements of design such as line, shape, color, tone, and texture.

1. Line - Repetition, alternation, variation, and gradation.

a. Straight line.

(1) Diagonal lines suggest movement whereas horizontal and vertical lines suggest stability.
  (a) Note diagonal lines created on right by tonal areas of blues in triangular shape. Be aware of variation as well as repetition.
  (b) Note diagonals in perspective view of village and river in lower right as well as in the table, chair, and window framing at left.
  (c) Note that these diagonals lead toward the central bouquet which dominates the painting.
  (d) Note that this bouquet also appears on a diagonal which leads the eye to the lovers hovering above the bouquet.
  (e) Note the diminution of diagonals in jagged window pane, and dark and light patterning on the vases holding the flowers, as well as in the details in the landscape lower right.

(2) Vertical lines relating to the physical limits of the two dimensional picture plane and the viewer's point of view appear in window framing, the chair and bridge, and buildings in lower right.

b. Curved line.

(1) Sweeping curved lines lead the eye over the picture plane and make transitions through all the ambiguous planes of near-far space.
  (a) Note the outline around the head of the rooster as it sweeps down his neck and back through white flowers into vortex of bouquet.
  (b) Note the delicate patterning of dots describing the flow of the fluttering curtain. These lead into the jagged curve of broken window and continue through the violet passage outlining the large bouquet, sweeping over the top of the small bouquet of violets through the front edge of the bowl holding them.
  (c) Note the curved line that sweeps from the fingers of the man through his shoulders and continues in a violet passage into the large arc of white flowers on the far left of the bouquet.
  (d) Starting at the lowest, most central sweep of this arc of white flowers, the eye can continue upward to the left through the highlight at the forehead of the bridal veil into the white lilacs to the right, then into a spiral leading through the white calla lilies.
  (e) Another curve leads from the upper right corner down the veil of the bride and into the bouquet.

c. Line quality.

(1) Line is created by juncture of different color or value areas.
(2) Line appears as outline or as drawn with pigment.
(3) Line is incised through layers of pigment.
(4) Intermittent line allows the viewer to complete linear detail in his own imagination.

2. Shape - Repetition, alternation, variation, and gradation.

a. Formal geometric shapes based on linear elements are repeated with variation and gradation.

(1) Triangles created by intersecting diagonals in sky at right.
(2) Trapezoids in architectural and furniture detail.
(3) Semicircular shapes found in rooster's comb repeated with variation in moon, arches in bridge, violin and flower bowl, as well as scallops in curtain.

a. The vertical lines occurring in architectural detail, upper left and lower right, counter the strong diagonals. Both of the areas with vertical emphasis seem to balance symmetrically on either side of the diagonals from the lower left to the upper right corners. Be aware of line as related to subject.

b. The flat pattern triangular shapes reinforce the picture plane and control the strong thrust of the linear perspective, while keeping the subject matter in the various areas balanced. Be aware of interplay of shape and texture.

c. The red roses stabilize the bouquet which tilts at a definite angle to the right. Were the roses more central in the bouquet or to the right, the tension would create the feeling that the vase was falling over. (What if the roses were not red?)

d. The color balances: the yellow detail in the upper left, predominantly violet and blue, side of canvas; the introduction of pink and violet in the blue and yellow green sections. Be aware of interplay of subject and color.

e. Rough and smooth texture interplay, with neither dominating. Subject and texture also interplay. Human content and animal life are more compelling subject matter than flowers in a vase; Chagall has balanced this difference by giving stronger texture to the bouquet of flowers.

2. Rhythm - The repetition, alternation, variation, and gradation of visual elements creates illusion of movement that leads the eye over the picture plane.

a. The pull of the various areas of subject matter leads the eye around the outer areas of the picture and from there into the movement of color, tone, and texture toward the center.

b. The whole picture contrives to involve the viewer in a quickening spiral which is finally stabilized in the man and woman at the top center and the violets in bowl below.

(1) Starting with the triangular planes to the right, the lines of demarcation converge toward the bridge. The line of the bridge and the perspective lines in the architecture and the bank of the river all appear as radii. This type of movement can be found within diagonals in the

3. Tone (light and dark) - Repetition, alternation, variation, and gradation.

    a. Light and dark areas exist as patterning rather than in relation to a specific light source and are used to guide the eye over the picture plane.

    b. Light areas are silhouetted against dark areas and darks against lights with intermittent light or dark outline where tone might otherwise not carry.

4. Texture is a unifying force as well as an expressive element in the work of Chagall.

    a. The mark of the tool in the pigment implies the movement and emotion of the artist at work thus creating a movement the viewer can follow as well as tactile qualities he may touch.

    b. The counterpoint of texture, smooth and rough, is as visually stimulating as the pulsating color and varied pictorial subjects.

5. Color - Repetition, alternation, variation, and gradation.

    a. Chagall's palette for this painting is more or less restricted to the blues, violets, and greens with small amounts of the reds and yellows.

        (1) Note the value range within a color such as blue: the very pale blue in the small vase of flowers, the various gradations in the sky from a highlight value to a deep midnight blue against which the lovers are placed.
        (2) Note the range of hue within the blue pigment from the deep violet to green.
        (3) Note the movement of these hues across the surface.
        (4) Note how the artist has used red and yellow in various parts of the picture.

B. The establishment of balance, rhythm, and harmony in the composition through the repetition, alternation, variation, and gradation of the elements of design.

1. Balance.

Chagall has structured a carefully weighted compbsition. Many visual elements are played against each other, and the tension between subject, form, and media are so balanced as to create a harmonious resolution.

vases, the table top, the chair and window framing. Any of these lines can sweep into the spiraling curves that lead the eye up toward the lovers.

(2) Numerous small repetitions of these basic lines integrate the movement of the various subject areas with that of the main picture focus.

3. Harmony - Though the picture is broken up into several subject areas, all are unified by the repetition, alternation, variation, and gradation of line, tone, texture, shape, and color.

   a. Note the use of linear detail from area to area, the interplay of colors across the canvas, the gradations of tone from light to dark, the gradation of textures, all mentioned in the analysis.

   b. Consider the range of color with relation to the subject matter. What would happen to the overall impact were the painting in oranges, reds, and yellows rather than blues, greens and violets?

   c. Note various harmonious shapes, where and how they have been used, triangles, rectilinear shapes, circular shapes. Do you see gradations, variations, and repetitions that are harmonious?

   d. Look for repetitions of the main colors in different areas of the picture. What colors are used as accents - where do you find them on the picture plane?

C. Content - Content in a picture includes the stated subject plus the artist's implications and the viewer's interpretations.

   1. The stated subject matter includes all representational material visible to the eye, based on objects experienced in the visible world of fact and fiction.

      a. A large floral arrangement of white calla lilies, red roses and white fluffy flowers (lilacs) in a predominantly purple vase would be suitable for a still life painting.

      b. A small compact rounded mass of pale blue flowers (violets?) with pink and violet touches in a low dark blue bowl.

      c. The above two floral pieces seem to sit on a table top near an open window in a room; however the space setting is extremely ambiguous. The small bowl of violets also seems to teeter, ready to fall into the moonlit river in the lower right corner.

d. A cityscape with houses along the bank of a river spanned by an arched stone bridge. A dog and a man cross the bridge and a man rows a boat across the river.

e. Parallel to the picture plane, the head of a huge rooster is silhouetted against a yellow tinged sky.

f. Above, in the flat patterned geometric sky, appears the moon, the quarter moon enfolding the full moon as they blend together.

g. From the upper right corner, the figure of the bride sweeps cometlike toward the large bouquet, trailing a veil of white. She sweeps into the arc of the young man whose face is seen in green profile against the blue black sky. His arm enfolds the girl in much the same arc as the quarter moon enfolds the full moon. He seems to relate to the room with its man-made elements while the girl relates more to the sky.

h. In the upper left corner is a linear figure in red and yellow, the highest keyed colors of the painting. This is one of the famous Chagall man, beast, musical instrument combinations. He seems to stand on the window mullions.

2. Chagall has presented many visual subjects in the painting "Bouquet with Flying Lovers." These all hint toward the real subject which obsesses Chagall and permeates many of his paintings. What do the various items mean to Chagall? What is the reality he expresses through these visual symbols? Do these symbols have any universal applications beyond Chagall's own use of them?

a. Flowers

(1) Flowers are the fulfillment of the seed, the summertime, the promise of renewal. Flowers imply the evanescent quality of youth or life as well as fulfillment and promise. Flowers are given both on joyous occasions and in sorrowful situations. Flowers symbolize life and love not only for Chagall but for most men.

b. The river has long been a symbol of the flow of time and change, of natural forces beyond the control of man. Chagall named one of his paintings Time is a River without Banks. Another of his flower compositions, The Lovers in the Lilacs, incorporates the subjects of the river, lovers, and moon with a huge bouquet which completely engulfs the young couple.

c. The rooster has many symbolic meanings; as blatant tyrant of the farmyard he symbolizes lust for life, as well as the passing of time. The rooster crowing at daybreak is symbolic of the triumph of reality over fantasy, but for Chagall often signifies the triumph of beastiality over humanity.

d. The moon is a time-worn symbol for change and the evanescent quality of life. It is also symbolic of renewal and sometimes stands for life after death.

e. The Chagall beast is formed with a double head, man and beast (goat or horse) on a body that is a violin playing itself. It may symbolize the various natures of man or of Chagall: animal lust, human reason and the artist's creativity.[4]

f. The window opens outward and inward and suggests the flow of light and air through space (note the blowing curtain). Perhaps the broken window pane is another symbol.

g. Color can be symbolic too.

  (1) For Chagall, yellow symbolizes death. Notice the rooster silhouetted against the yellow sky. Does he herald morning (passage of time) or rather the passing of life into death?
  (2) Green is a color of life, growing things. The man is painted green but the woman is not. What implications might this hold?
  (3) Blue is traditionally the color associated with purity. Traditionally in the Christian iconography the Virgin Mary wears blue. In the everyday world we find such cliches as "true blue," "my blue heaven."

h. Flight itself is symbolic. It defies the natural laws of man's human condition. The creatures which appear in Chagall paintings defy the laws of gravity and the physical world. They suggest an existence beyond the matter of fact world.

i. The Lovers. The man and woman in the picture represent Chagall and his first wife Bella who at the time this painting was completed had already died.[5] (See Appendix) This is obviously not a simple portrait of man and wife. What do you think Chagall is saying through the subject matter, through the medium, and through the composition of the picture?

In taking a close look at the content within analysis, we have presented background for student's individual interpretations, to be pursued in step No. 3.

BIBLIOGRAPHY

Alley, Ronald. "Notes on Works by Chagall in the Tate Gallery," Burlington Magazine, May 1958, pp. 170 and 172.

*Erben, Walter. Marc Chagall, Frederick A. Praeger, New York, 1957, trans. by Michael Bullock.

Haftmann, Werner. Painting in the Twentieth Century, Vol. 1 and 2, Frederick A. Praeger, New York, Washington, 1965, pp. 260-5, Vol. 1, pp. 102-105, 215-218.

*Meyer, Franz. Marc Chagall, Life and Work, Harry N. Abrams, Inc., New York, 1964.

Sweeney, James Johnson. Marc Chagall, The Museum of Modern Art, New York, in collaboration with The Art Institute of Chicago, 1946.

Venturi, Kionello. Chagall, Biographical and Critical Study, Skira, 1956, trans. by Harrison and Emmons.

*These are the most helpful books. The Abrams book has many color prints and a catalogue of small black and white prints at the back. However, the price ($35) makes it prohibitive for classroom use.

References

1. Alley, Ronald, Burlington Magazine, May 1958, p. 172, see appendix.
2. Sweeney, p. 7.
3. Haftmann, p. 261.
4. Meyer, p. 424, see appendix.
5. Sweeney, p. 33-37, see appendix.

APPENDIX

Alley, Burlington Magazine, May, 1958.

Another surprising discovery concerns The Bouquet with Flying Lovers by Chagall (Fig. 32) which was purchased in 1948 from his exhibition at the Tate Gallery, when it appeared in the catalogue as Bouquet of Flying Lovers (1947). A label of the Palais des Beaux-Arts, Brussels, on the stretcher shows, however, that it was in Chagall's exhibition there in 1938 under the title Les Amoureux, and was then dated 1936. Chagall himself says that it was begun probably as early as 1933-4 at a time when he was painting a number of still lifes of flowers; he worked on it at intervals over a period of many years and the present composition must be the third or fourth state.[9] Through the courtesy of Dr. Franz Meyer and Mme Ida Meyer-Chagall, the artist's daughter, I have been able to obtain a photograph of an earlier version, said to be the first state, taken when the picture was in the hands of Mr. Pierre Matisse, Chagall's agent in America (Fig. 31). As will be seen, there are important differences: though the bouquets of flowers are the same, the surrounding areas were afterwards completely repainted. All the features in the photograph can be seen very clearly in X-ray photographs of the picture itself and there is no trace of any further composition--but for that matter the final composition does not register in the X-ray photograph either, so that the possibility of intermediate stages cannot be ruled out. Mr. Pierre Matisse writes that the picture was made over to the artist at the time of his return to Europe[10]--presumably on the occasion of his first visit in 1946. It must have been reworked soon after.

The first version is typical of Chagall's idyllic compositions of lovers rejoicing in their happiness. When he came to repaint the canvas in 1947, however, his first wife Bella had died and he was passing through a period of mourning. As he stated in front of the picture in January 1953, The Bouquet with Flying Lovers is one of a group of works which express his feelings of loss and nostalgia; the village on the right is Vitebsk, his birthplace. There would appear to be a clear allusion to the marriage, Bella in bridal dress sweeping into the picture like a comet, Chagall himself turning to embrace her as they move towards the open windows of a house where a fiddle with a head half-human, half-donkey, evokes an atmosphere of happiness. But in the background a crowing cock seems to indicate the passage of time and a recall to reality. The colours, mainly deep purples, blues, and greens, are richly poetic and nostalgic. Motifs such as the angel flying through the window are taken over in a changed form in the final picture, while the spontaneous but loose first composition has given place to one which is more considered and compact, better integrated, and slightly cubist in its stylizations.

[9] He told me this on 7th April 1956. I am very much obliged to him for his help and also to Dr. Franz Meyer, Mme Ida Meyer-Chagall, and Mr. Pierre Matisse.

[10] Letter of 15th October 1956.

Sweeney, pp. 33 and 37.

In 1915 he had painted the first of what was to become a long series of paintings of lovers, each celebrating an anniversary of his marriage with Bella, his or her birthday, or their daughter, Ida's. Throughout his work this theme of marital affection and comradeship was to share his sentimental attention with the recollections of his birthplace.

A few of the works that incorporate "Lovers" and Flowers:

The Lovers in the Lilacs, 1931
The Lovers, 1955-56
The Bride and Groom of the Eiffel Tower, 1938-39
The Three Candles, 1938-40
Woman with the Blue Face, 1960
Bella and the Bouquet, 1929-30
Under Flowers, 1937-38
Bridal Pair with White Bouquet, 1944
Summer Evening, 1946
The Flying Fish, 1948
Poppies, 1949
Lovers in a Garden, 1923
The Lovers in the Lilacs, 1931
The Lovers, 1955-56
The Bride and Groom of the Eiffel Tower, 1938-39

Sweeney, p. 56.

It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims he had not known bouquets of flowers in Russia, or at least they were not so common as in France. The event undoubtedly had its important association in his world of sentiment. He has said that when he painted a bouquet it was as if he were painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate color combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more. To him they may have had a sentimental origin, as the lovers in his "anniversary" pictures undoubtedly had. But very soon, like every other representational element in his work, they became primarily form units, or means toward the organization of forms.

Meyer, p. 424.

The musician, two faced Orpheus, is the instrument he plays, and the houses of Vitebsk....But the motif of the man playing on his own body as if it were a cello is older still and stems from one of the Berlin etchings....Erben rightly sees the musician as Orpheus and quotes Rilke: 'is he one of us? No, his ample nature grew from out both realms'...All the details are linked--man and instrument, full face and profile, hair and sky. The tune is taken up not only by the little animal headed musician, but by all the forms of the picture which thus play it too.

EXEMPLAR ANALYSIS: PORTRAIT OF D. H. KAHNWEILER

PABLO PICASSO (1881-   ) The Art Institute of Chicago

Rationale for Selection of This Painting

Picasso's portrait of Daniel-Henry Kahnweiler, art dealer and friend, painted in 1910, is representative of Picasso's fully developed style of analytical cubism. The artist in analyzing his subject reduced it to its component facets which he rearranged and resynthesized in relation to the facets and planes of other objects, in order to present the idea of simultaneity on the motionless two-dimensional picture plane. By showing different aspects of an object juxtaposed and interlocking, Picasso created a new dynamic reality. What otherwise would be a partial view of Kahnweiler's face becomes a total view because the artist has presented all sides at once. Due to its abstract crystalline construction of interlocking planes, which seem suspended in front of and to recede behind the picture plane, the painting becomes an organism in its own right, depending on form rather than subject matter or content to maintain its unity and interest as a visual image. This is a great step toward the "form as content" paintings by Hans Hofmann and Piet Mondrian which we have already seen.

Most analytical cubist works rely on still life objects and/or portraits for subject matter. Color, always subordinated to form, is usually reduced to near monochrome based on greys and ochres, as it is in our example, so that the tonal pattern of the planes and shapes is more clearly articulated. The artist depends on a wide range of tone and interlocking geometric shapes and planes to create an autonomous, alive, pictorial space.

Rationale for the Selection of This Artist

Pablo Picasso, born October 25, 1881, in Spain, first came to Paris in 1900. In 1904, after several trips back to his homeland, he permanently settled in Paris. His painting there was influenced by styles current and past, of his old and new homes, as well as the life he knew of both places. By 1906 he had achieved great popularity in France with his paintings of the now world famous "Blue" and "Rose" periods. However, his creative genius was not content to rest on accomplished feats and between 1906 and 1907 Picasso worked on the painting that was to firmly shake the western European art world--Les Demoiselles d'Avignon (Museum of Modern Art, New York). In this work he ignored traditional space-creating devices and destroyed the natural organic proportions and continuity of human forms, presenting instead a surface of faceted forms creating three-dimensional illusionism by the combination of voids and solids.

This new style was dubbed "cubism" by its early critics. It took several years (1907-c.1911) to develop analytical cubism to its mature form, and then Picasso, Braque, and those who had joined the movement went on to further develop it into synthetic cubism, orphism, etc. (Refer to list of supplemental slides).

"Cubism was a new way of representing the world. By way of natural reaction against the fugitive elements employed by the Impressionists, painters felt the need to discover less unstable elements in the objects to be represented."[1] This statement by the Cubist painter Juan Gris refers to a philosophy basic to early cubism. The search for more stable elements became a search for a new approach to form. It had been form which the Impressionists had neglected in their passion for studying how light revealed phenomena to the senses.

It was Pablo Picasso who spearheaded this movement along with Georges Braque. They received the impetus for their interest in form from several popular contemporary sources.

In 1905 the Paris art world, having discovered African art, became excited by the new vocabulary of form it introduced, i.e., the clear-cut geometric volumes, hollowed out shapes, and clean simplified curves. Picasso himself was also being influenced by the expressive art of El Greco and the pre-Roman archaic art of Iberia. But most important were the paintings and ideas of Paul Cezanne (1839-1906) whose first memorial exhibition was held in Paris in 1907. The exhibit made a large impact on Picasso who was at a stage of development where he was willing and able to assimilate into his own work much of what he saw.

Cezanne had already felt the weaknesses of Impressionism and had turned away from it. Where the Impressionists had been preoccupied with presenting the phenomena of nature, especially the impression the senses received of light revealing color, Cezanne was concerned with the mind logically revealing the order it could find in nature. Fundamental to Cezanne's philosophy was that although the work of art developed from a direct study of nature, it was necessary for the artist's mind to find and present the orderly structure behind nature's haphazard scene. The work of art was to be an entity in its own right, not merely an imitation of nature. His analysis of nature revealed the subject primarily in geometric forms. Both the geometric forms and the analytical method of deriving them became important concepts for Picasso and Braque as they simultaneously developed analytical cubism.

In the attempt to present the three-dimensional physical reality of things, Braque and Picasso pushed the analysis of form even further. By separating the facets of objects, spreading them out, blending them with the forms of other objects and other views of the same object, the original partial view of the object becomes a total mental view. The artist collects data from the most important features of all views and presents them reorganized simultaneously, so that the resulting formal structure at the same time analytically represents the object and has an aesthetic value of its own.

These juxtaposed simultaneous views of the object, introduced towards 1910, brought to the static space of pictures the concept of time. "In the realm of science, at roughly the same time, three-dimensional space, which can be visualized, gave way to the time-space continuum, with time playing the part of a fourth dimension which cannot be visualized but only expressed in mathematical formulas.

The scientific development, which divorced our conception of nature from the visible world and reduced it to concepts and mathematical formulas, greatly encouraged painters to move in the same direction and to render this abstract conception by pictorial forms which by their very nature could only be abstract."[2]

The impact of these trends definitely were expressed by the analytical cubists, as Werner Haftman further describes: "The differences between the forms of objects and the formal signs designating the atmosphere, intermediate space, and the background are increasingly blurred. The diverse data are pieced together into a structure governed by an autonomous counterpoint of dissonances and harmonies....The object serves merely as a stimulus to the artist's formal imagination; he uses the pure forms abstracted from the object as elements with which to organize his picture....The picture becomes flat, a structure of interlocking planes set off in relief against the background, into which the suggestions of three-dimensionality are inscribed as into a grid without resort to effects of illusionistic lighting. The illusionistic element of lighting, formerly of capital importance for the constitution of pictorial space, becomes inapplicable in the autonomous painting. The consequence is...a delicately graded succession of overlapping and partly transparent planes that represent the third dimension. In short, everything in the picture is subordinated to the aim of developing the structural elements in all their purity and independence."[3]

The aesthetics of analytical cubism attracted many followers in 1909-10, each of whom interpreted it according to his own temperament. By 1912 the movement had reached maturity, but because of the alert and diverse minds of the artists involved, analytical cubism did not enjoy a peaceful middle age. Rather, it became the source for many other movements which were to develop throughout Europe under the leadership of many men.

I. MEDIUM

A. Technical considerations

1. Size, 39 5/8" x 28 5/8"
2. Material, oil on canvas

   a. The hand of the artist is seen in the short horizontal strokes clearly present across the surface.
   b. The oil paint has been applied to the canvas in thick, primarily horizontal, strokes on the entire surface that allow some bits of canvas to appear. The strokes change direction and blend more around the head area, setting off that part of the painting. The strokes become less definite in the right torso area and this, coupled with the dark tone, causes the area to recede.
   c. The rough application of paint, often in various shades of a color, allows for many dark dashes of contrast in light

areas and light dashes in dark areas. This keeps the eye flickering across the surface of the canvas. It creates the sensation of a transitory image.

B. Expressive considerations

1. Color is kept cool and monochromatic to allow the artist and viewer to focus attention upon the forms presented.

II. FORM

A. Form is the structure of content into media by the use of the elements of design. By 1911 the media, form, and content of Picasso and Braque had grown similar and at the same time more abstract. The remarkable similarity was due to the artists' intimate exchange of ideas and their close contact with each other's work as they strove toward a common goal in the analysis of form.

1. Line repetition, alternation, variation and gradation

a. Most lines are seen as the edges of planes.

(1) The horizontal edges are the ones primarily emphasized. Notice the staccato motion up and down the picture plane that the horizontal lines suggest.

(2) Throughout the image, short diagonal lines occur adjacent to the horizontal ones creating the illusion of a three-dimensional form receding slightly into the picture space.

b. Other diagonal lines occuring particularly around the face and where the shoulders would be are the edges between light and dark areas. They serve to give a dynamic quality to the composition that otherwise would be dominated by more static horizontals.

(1) The repetition of these lines sets up a motion or rhythm for the eye to follow.
(2) These lines help to create a focal point, a center of attention with the aid of the other elements.

c. Curved lines exist in sparser number as accents to draw attention to certain features.

(1) Notice how they occur throughout the composition, maintaining the unity of the whole.
(2) The curved lines appear to delineate other objects besides forms in the man's head and hands.

d. Vertical lines are less emphasized than horizontals.

  (1) They form less distinct edges of the geometric forms.
  (2) They serve to counteract the horizontal and diagonal motions mentioned.

e. All categories of lines: horizontals, verticals, curves, and diagonals appear in lighter and darker phases depending on their relation to the picture plane.

  (1) The lighter lines appear to recede.
  (2) The darker appear to come forward.

2. Tone--light and dark--repetition, gradation, variation and alternation. The handling of tone provides a major organizing principle for this work. It works as both a stablizing and a dynamic element.

a. The range is medium-light through medium-dark, with no strong light-dark contrasts as between white and black.
b. There is a constant flow of dark around and through the light.
c. The major contrast is the lighter area of the head set off by dark around it.

  (1) This light area is balanced by two other light areas below it and to its sides.
  (2) These spots and faint diagonal lines acting as dashes between them form a subtle though definite triangular shape slightly to the right of center and including by implication one-third or more of the picture area. The base of this triangle rests at its center on a light area, the hands.

d. There is a push and pull between light and dark areas as both appear to recede and come forward as the eye scans and penetrates the surface.

  (1) In some areas the dark planes appear transparent, allowing lighter tones to shine through, seemingly from behind.
  (2) In other areas lights come forward because they appear to be painted more opaquely and/or when placed next to an appreciably darker area, the eye reads the light one first.
  (3) Gradation of tone on planes makes them appear tilted.

(e) Slight gradations of tone are found in overlapping or juxtaposed shapes of a similar nature. This causes the illusion of seeing an object or shape in motion.

3. Color, repetition, gradation, variation and alternation

   a. Color works in complete harmony with the tone. It is tone and shape which dictate the manipulation of color.
   b. Both warmer blue grays having some red or yellow in them and cooler blue grays (with no warm color added) are used in this monochromatic color scheme.

4. Texture. The rough texture of a surface painted with brush and painting knife by a man's hand is found across the entire surface. Not meant to imitate any particular surface found in nature, it is an expression of an artist handling media.

   a. The texture of the actual paint and its apparent application with a brush or knife loaded with crudely blended color creates a definite rough tactile sensation and a flickering sense of light and movement where dashes of light or dark color highlight the edge of a stroke.
   b. The fairly even distribution of the same texture on the entire surface and its horizontal application reinforces the quiet of the color, creates a total uniform textural aspect for both figure and ground, drawing the two closely together in time, space and character, and, as has been mentioned causes a flickering transitory feeling about the whole work.
   c. It appears more prominent in the lighter, warmer areas (to right and above the head).
   d. The few smoothly painted areas stand out in contrast to the textured surfaces they juxtapose (nose shape).

5. Shape. The artist has taken the organic shapes he found in the figure of a man and his surroundings and analyzed them down to purer geometric shapes.

   a. Although the shapes found in a familiar organism are simplified, reordered, repeated, and blended with the shapes of its background, there is enough left of objects familiar to the viewer that he is able to reconstruct the image.
   b. The same rectangular, triangular, and cubic shapes that predominate in the man's figure also predominate in the background. This helps to force the figure into the background and vice versa.
   c. The eye can easily follow a pattern created by areas of greater concentration of smaller shapes to areas of lesser concentration of shapes, from busy areas to rest areas.
   d. The geometric shapes are often repeated close together to give the appearance of one shape actually moving through space or being seen simultaneously from several view points.

e. Planes and basic 3-D geometric forms appear closely layered in the shallow space they create.

B. The establishment of balance, rhythm, and harmony in the composition through the repetition, alternation, variation, and gradation of the elements of design.

1. Balance, tension

a. Horizontal and diagonal lines reinforced by tone texture, and color areas create a dominant ordering structure for this painting.

(1) The horizontal lines stabilize the diagonal thrusts.
(2) The diagonal thrusts add dynamism to the more static horizontal structure.
(3) The vertical elements which also act to stabilize both diagonals, and horizontals are less conspicuous in the total scheme than the other two directionals.

b. There is an attempt at equalizing the importance of figure and ground.

(1) The spatial structure is made quite flat, reduced to the vibrations of its fragmented planes as they overlap and shine through one another.
(2) Equal attention is paid to the development of texture, tone, shape, line, and color across the surface--on object and ground.

c. The predominant balance created by the dynamic tonal pattern is an asymmetrical one, although the placement of the figure near the center and its suggested static triangularity create a nearly symmetrical balance. The stable form is thus seen with its parts in flux.

2. Rhythm, Movement

a. The rhythm created is a staccato rather than a smooth, flowing one.

(1) This is due to the repetition of many smaller colored shapes on a relatively larger surface.
(2) This is due to predominance of short straight lines rather than long, flowing curves.
(3) There is also a rather spotted effect of light against dark.

b. The same general rhythm occurs throughout although there are rest spots for the eye where the activity is lessened.

C. Spatial considerations in composition: Space is not created through the usual illusionistic lighting systems or one point linear perspective.

1. Two-dimensional considerations

    a. The short horizontal impasto strokes across the surface reinforce the horizontal of the picture plane as do the horizontal lines.
    b. Motion across the surface is controlled by light/dark pattern.

2. Three-dimensional considerations

    a. Motion forward from the picture plane and back from it is slight but present.

        (1) The few perspective lines present extend slowly into a very shallow space.
        (2) The tone of overlapping planes is close.
        (3) The same general texture pervades the entire surface.

    b. The space created often appears transparent.

        (1) The tone of overlapping planes is close--a succession of delicate gradations.
        (2) Planes of light tone set over darker areas allow the line of the area behind to show through, i.e., the large diagonally placed rectangle over the man's left eye allows the lines of the eye to show through.

III. CONTENT

A. The subject of a man with hands folded is only readable from the few familar clues to humanity left after the form has been analyzed by Picasso.
B. The formal structure of line, color, texture, tone, and shape to create balance, rhythm, and harmony across and into the picture space has achieved an autonomous representational significance.

1. The analytical cubists made a great contribution in freeing the content of the picture from its subject matter.
2. This trend is carried much further to total elimination of subject matter by other artists, for example, [illegible] and Hofmann whom we have already studied.

C. The total expressive feeling presented by the painting through its integration of media form and content is a result of the dichotomy of cool stability and fragmented forms in continuous flickering motion and flat overall textural patterns, of man's stability and his state of continuously becoming a part of and apart from his environment. The artist has revealed a changing nature whose internal and external being exists totally in relationship to his changing environment.

Footnotes

[1] Gray Christopher, Cubist Aesthetic Theories. The John Hopkins Press, 1953, p. 45.

[2] Haftmann, Werner, Painting in the Twentieth Century, Vol. I; New York, Washington: Frederick A. Praeger, 1965, p. 100.

[3] *Ibid.*

Vocabulary

Hue. "Color"

Monochromatic. "Having or consisting of one color or hue." A monochromatic color scheme is based on one color often using it along with its shades and tints.

Painting, or palette knife. Painters often apply paint with a knife rather than a brush because of the different textural, surface effects they can achieve with this method.

Shade. "A color which, with respect to brilliance only, resembles black more closely than median gray resembles black;" a hue with black added to it.

Tint. "A color which, with respect to brilliance only, resembles white more closely than median gray resembles white;" a hue with white added to it.

Analytical. Separating of anything into parts or original principles.

Representational. Put forward by way of exhibiting a resemblance to something from nature.

Nonrepresentational. That which does not represent anything from nature.

Bibliography

Apollinaire, Guillaume. The Cubist Painters: Aesthetic Meditations, 1913. The Documents of Modern Art: Director, Robert Motherwell. Translated from the French by Lionel Abel, New York, Willenborn, Schultz, Inc., 1949.

Barr, Alfred H., Jr. Cubism and Abstract Art, New York: The Museum of Modern Art, Published for the Museum of Modern Art by Arno Press, 1966.

Barr, Alfred, H., Jr. Picasso: Fifty Years of His Art, New York, The Museum of Modern Art, Distributed by Simon and Schuster, 1946.

Gray, Christopher, Cubist Aesthetic Theories, Baltimore: The Johns Hopkins Press, 1953.

Habasque, Guy, Cubism, translated by Stuart Gilbert, New York, Skira, 1959.

Haftmann, Werner, Painting in the Twentieth Century, Volumes I and II, New York, Washington: Frederick A. Praeger, 1965.

Rosenblum, Robert, Cubism and Twentieth-Century Art, New York: Harry N. Abrams, Inc., publishers, 1960.

Supplementary Materials

After having analyzed Pablo Picasso's painting, D. H. Kahnweiler, in class, it is suggested the following slides be shown and discussed to help students see the place of this work in relationship to the development of analytical cubism and the movements it inspired. The specific works listed are simply a guide for the teacher. Any examples within these (or other) areas would do. Students should be called upon to identify specific cubist and noncubist influences seen in these supplementary works.

Enrichment Slides

I. Primitive influences on the development of cubism

1. Stone Images, 17th Century, Easter Island.
2. Guardian Figure from Bakota Area, Gabon-Equatorial Africa.
3. Kneeling Woman, Baluba area, Congo, 19th-20th Century, wood.
4. Mask from Bemenda area, Cameroons, 19th-20th Century, wood.
5. Mask, Gazelle Peninsula, New Britain, 19th-20th Century, bark cloth.
6. Iberian Sculpture, Osuna, Spain.

II. Paul Cezanne landscape and still life and portrait paintings

1. Mountains in Provence (1886-1890)
2. Boy with Red Vest (1890-1895)
3. Still Life with Apples and Oranges (1895-1900)
4. Mont Saint Victoire (1904-1906)

III. Other analytical cubist work

1. Picasso, Sculpture of a Woman's Head (1909)
2. Picasso, Dancer (1907)
3. Picasso, Les Demoiselles d'Avignon (1907)
4. Braque, Houses at L'Estaque (1908)
5. Picasso, Portrait of Fernande (1909)
6. Picasso, Still Life with Bread and Fruit (1908)
7. Picasso, Lady with Hat (1909)
8. Braque, Violin and Jug (1910)
9. Gris, Juan, Still Life (1920)

IV. Movements related to cubism

A. Orphism

1. Delaunay, The Eiffel Tower (1910-11)
2. Chagall, I and the Village (1911)
3. Leger, Woman in Blue (1912)
4. Duchamp, Nude Descending a Staircase (1912)

B. Futurism

1. Boccioni, Elasticity (1912)
2. Grosz, For Oskar Panizza (1917)
3. J. Marin, Lower Manhattan (1922)

C. Constructivism

1. El Lissitzky, Proun 99, (c. 1924)
2. Malevich, Suprematist Composition (1914)

TEACHER NOTES

This lesson is primarily a discussion of a slide of Picasso's Portrait of D. H. Kahnweiler. After supplying some basic information about the artist, the period, and the style, the teacher might lead the students in their discovery of the painting through questioning. These questions should initiate discussion and help students define more clearly their ideas.

Objectives

1. Discover how an illusionistic three-dimensional space is created by the particular handling of the elements.
    a. Overlapping shapes, tones, lines.
    b. Diminishing in size and intensity of texture, color, shape, tone, line.
    c. Creating transparent effects by controlling the gradation of tone.
    d. The use of some traditional linear perspective devices, especially in the use of line to indicate three-dimensional objects.
2. Define analytical cubism.
3. Discover how the viewer's mind and eye are led across and through the painting by the repetition and distribution of elements.
4. Discover how a predominantly symmetrical balance is achieved through the use of elements which often form dynamic relationships with each other.
5. Discover how the representional form takes its character and meaning from the way the artist has organized the various nonrepresentational elements.

Reasons

This painting uses the elements in many different ways to create the illusion of a space that occasionally appears to imitate real space, but in most instances seems to be dissolving and changing before our eyes. How this ambiguous space is created and how it affects ideas about the subject matter (representational form) is the main task. (This is the first exemplar presented that deals with representational form. Establish the interdependency of representational and presentational form.) This style of painting--analytical cubism--uses basic geometric structure forms abstracted from nature organized according to the artist's desire. The use of this procedure (representing reality and the images it presents) has had wide influence on 20th century art.

Review

1. A few methods for creating an illusion of three-dimensional space have been seen in the Hans Hofmann painting, The Golden Wall.

   a. Overlap.
   b. Variation in size, brightness (intensity) of color.

2. Elements of composition--these were also found in *The Golden Wall*--line, color, texture, tone, shape.

   a. Shape--have dealt only with nonrepresentational shapes. This painting deals with both representational and nonrepresentational shapes.
   b. Monochromatic color schemes--this may or may not be a part of the students' general knowledge. The concept should be introduced before the exemplar is presented. Studio work with monochromatic color schemes could be considered after the exemplar has been discussed.
   c. The concepts of cool and warm color schemes should also be a part of the students' vocabulary.

3. Concepts developed through studio work.

   a. Creating the illusion of a three-dimensional space on a two-dimensional surface by repeating shapes in varying sizes, overlapping them, and controlling the intervals between them. The result is the illusion of motion into, out of, and across the picture space.
   b. Creating the illusion of three-dimensional space through the use of one-point linear perspective.

Procedure

Answers to questions must be more than yes or no. Students should attempt to explain, give reasons on the basis of what can be seen.

Explanation

1. Brief historical background of the development of analytical cubism.

   a. Analytical cubism developed largely from the ideas and work of the artist Paul Cezanne and the influences of the forms of primitive and archaic art. It was primarily Pablo Picasso and Georges Braque who worked with these ideas and forms to develop analytical cubism.
   b. Officially begun about 1906-07 (when Picasso worked on *Les Demoiselles d'Avignon*) and reached maturity about 1911-12. Since then it has given impetus to several other stylistic movements and its concepts have had a general influence on western art. The Kahnweiler portrait was painted in 1910.
   c. Analytical cubism seeks to turn the natural object into an artistic object. It analyzes (reduces) objects to their basic shapes. It separates, overlaps, repeats, juxtaposes those forms found within the many views of the object to create a new object

that tells about the original natural object and can also stand as a complete new entity in its own right. Analytical cubism is representational and abstract. However, its analytical method tends to decrease the importance of descriptive elements in favor of the relationship of formal elements.

d. Analytical cubists always worked from nature, abstracting what they saw into its basic, often geometric components. The artist eliminates from his subject those aspects which confuse or detract from the parts he wishes to emphasize. He then reassembles the forms he has abstracted on the two-dimensional canvas, creating his own reinterpretation of reality. The analytical cubist presents multiviews of things as if one were seeing the subject from different views simultaneously. He uses transparencies, overlapping some traditional applications of linear perspective, to create the illusion of a shallow transitory picture space in which foreground and background often become one.

e. D. H. Kahnweiler was an art dealer and friend of Picasso.

Note. The amount of historical information presented to the class should be left to the discretion of the teacher. Perhaps a detailed discussion using illustrative slides is more valuable if presented after the students have discovered the characteristics of analytical cubism through their analysis of the Kahnweiler portrait. The ideas presented will be more meaningful as the analysis of the painting progresses.

Portrait of Daniel-Henry Kahnweiler, 1910, Art Institute, Chicago, Illinois

Before class discussion of the Kahnweiler painting begins, ask students to look at the painting and ask themselves questions such as:

1. What do I see here?
2. What feeling(s) does this work seem to present?
3. What are the natures of the various nonrepresentational elements?

    a. Line, color, texture, tone, presentational (nonrepresentational) shape.

        (1) Is it a predominant element?
        (2) Is it used in certain areas or through the work? Does it serve to emphasize an area and/or lead the viewers' eye across, around, into the picture space?
        (3) Does its existence depend upon other elements?
        (4) What are its physical characteristics--moving-static, rough-smooth, bright-dull, light-dark, straight-curved, etc?
        (5) What are its emotional (feeling) characteristics? Strong-weak, warm-cool, soft-hard, etc.

b. What is the nature of the representational shapes that are made from the nonrepresentational (presentational) shapes? Head, briefcase, etc.

   (1) Are they realistic, abstract?
   (2) Are they geometric, fragmented?

4. What is the center of attention--is there one?

   a. What nonrepresentational elements lead us to this point? Contrast of light against dark; change of texture, change direction of brush strokes; greater emphasis of edges of shapes, etc.
   b. Do the elements also serve to unite the center(s) of attention to the rest of the painting? By repeating, varying, graduating, alternating the various elements?
   c. Does the creation of a certain center or centers of attention influence the balance of the painting? How?

      (1) Is it an asymmetrical or symmetrical balance?

5. What kind of space is the portrayed figure occupying?

   a. Is it the illusion of a realistic space?

   Note. A slide of a Renaissance or a Baroque portrait could be shown here to emphasize the difference.

   b. Is it a deep, shallow, flat space?
   c. What makes the space ambiguous--confusing? Transparencies, forms and planes fading away, abruptly ending lines and shapes in apparently empty space, juxtaposition of small forms and planes at many seemingly arbitrary angles to each other.
   d. Is the space static or moving? Fluctuating?
   e. Which elements build the space? How? All overlap; diminishing size, intensity, strength; illusionistic one-point linear perspective.

6. Are the specific kinds of elements used compatible with each other? Do they reinforce each other? Direct attention in the same direction?
7. Is a balanced composition achieved? Is it asymmetrical or symmetrical? (Both?)
8. Is the artist's handling of the elements compatible with the subject matter he chose?

   a. How does it influence the subject matter? Limits what is seen of the figure; fragments the figure; creates multiple images of parts of the figure; suggests a figure in a state of flux; colorless--cool figure; angular hard figure.
   b. What relationship is suggested between foreground and background--figure and environment? Constant interaction--they sometimes become one.

9. What is (are) the predominant feeling(s) presented by the painting?

Review

1. Are there any inconsistencies which keep this painting from appearing as a total harmonious visual statement?
2. Recap of main points (these can be drawn from the students or delivered by the teacher).
    a. Analytical cubism is:
        (1) Analyzing--breaking down an object to its component forms as interpreted by the artist.
        (2) Juxtaposing essential aspects of different views of the same and/or different objects into a new order which gives the impression of simultaneous viewing.
        (3) Emphasis on form rather than subject matter so that the finished work is a new object not dependent on its significance on what it represents.
        (4) The creation of a shallow ambiguous space through overlapping, interlocking carefully graduated planes rather than through illusionistic lighting and one-point linear perspective.
    b. Illusion of three-dimensional space can be created by:
        (1) Overlapping shapes, tones, lines.
        (2) Diminishing in size and intensity of texture, color, shape, tone, line.
        (3) Creating transparent effects of controlling the use of tone.
        (4) One-point linear perspective devices.
    c. The way the artist handles nonrepresentational form in presenting representational form determines the feeling presented by the total form.

SCULPTURE EXEMPLAR

The following text and accompanying film present an exemplar approach to sculpture for the beginner.

The plan was to use the film study of the work to perform, step by step, the process of critical analysis of a work of art. The processes involved were (1) visual description; (2) formal analysis; (3) interpretation; and (4) evaluation or judgment.

By visual description, it meant an accurate and complete listing of the various elements confronting the viewer on the first level of vision. Formal analysis is also a type of description but goes deeper into the visual aspects of the work. In formal analysis, the qualities of line and shape, light and shadow, plane and volume, etc. are explained. How they have been handled in order to produce the elements is also discussed. Interpretation of a work is always difficult, but the aim in this presentation is to be able to arrive at a plausible meaning in light of the facts of visual description and formal analysis. Evaluation and judgment touch lightly on how successful the artist seems to have been in carrying out his goals and intentions. Brief mention is made of the historic position of the work with regard to its point in the stylistic evolution of western art.

Tape Script to Accompany Film

We begin our discussion of a work of art by choosing a piece of sculpture by the Italian master of the 15th century, Donatello. Our discussion will center around his bronze David which was completed about 1435.

The purpose is to discuss this work in a critical manner using the methods and procedures of a critic, in order to gain an understanding and an appreciation of the work itself.

Donatello, as was the custom in 15th century Italy, worked in a studio or bottega and trained apprentices as he fulfilled commissions of wealthy patrons, the church, or the guilds. In this model of Donatello's bottega we see him standing before a work in marble which he has just finished as his apprentices watch. One of Donatello's major works is that of the bronze David which we are going to discuss, using a replica of the original piece.

The first procedure in discussing the work of art is that of description. This is done in order to insure that those viewing the art object are aware of the visual aspects of the work which confronts them.

The David is a smooth and highly polished bronze casting about five feet three inches high. The subject is that of the Biblical hero, David, who has just slain and cut off the head of the great Philistine warrior Goliath. David is portrayed nude except for a hat with laurel leaves and ribbons on it. He also wears ornate, open-toed military boots. The stance the figure takes is very relaxed and almost sensual in its shape. David's left leg rests lightly on Goliath's head, while almost his entire weight is supported by his right leg. In his left hand, he holds a stone; in his right, a large sword.

Attached to the helmet of Goliath are very life-like representations of feathered wings, one of which presses against the calf and thigh of David. On the base of the statue are foliate, laurel designs in the shape of a wreath.

The hat that David wears is a type worn in 15th century Italy for hunting or traveling. Upon it are laurel branches. David's hair is portrayed in loose, long, and somewhat wavy locks which fall about his shoulders.

The facial features of David are those of a young and softly sensitive boy. The figure is of course, portrayed alone, that is without any of the traditional environment or accompanying figures.

Now that we have made a fairly complete visual description, we move on to the second step in discussing a work of art, that of formal analysis. In formal analysis we wish to go beyond the visual description that we have made to discover just how the things that we have named are constituted. We are now interested in describing the qualities of line and shape, light and shadow, volume and plane which are responsible for the things noted in the visual description.

The head of David is slightly bowed, causing a shadow to be cast by the brim of the hat. This effect along with the unfixed gaze of the eyes and the sensitively modeled features of the face helps to set the mood as one of quiet and contemplation rather than that of violence which one might have expected in the presentation of such a Biblical drama. As stated, the David portrayed is young and sensitive. The artist has told us this by using a finish on the bronze that portrays soft, young skin. Also the muscles in the chest, arms, abdomen, and back are relaxed and not those of a fully developed man. The long, loose hair is another device which indicates softness, sensitivity, and sensual pleasure.

The head of Goliath lies quietly with eyes closed and still wearing the ornately carved helmet.

The exaggerated proportions of the sword (in relation to the size of David) may be a suggestion that this is not a totally earthly event and that David may have had help in wielding this heavy sword - possibly Divine help.

The laurel wreaths at the base and on the hat of David are symbols of praise and honor. In using such symbols Donatello may be paying tribute and giving praise to this great Biblical hero.

In summary, we see that Donatello has used a soft, quietly musing boy to portray the violent Biblical story of the slaying of Goliath by David. He has made reference to the Divine intervention in the event by the subtle method of exaggerated proportion and has paid tribute to the hero by granting him the symbolic laurel wreath. Donatello has created the mood of quietude and contemplation and also of sensual beauty by such formal devices as the soft, flowing hair, the smooth skin, the relaxed and sensual position of David's body, the finely modeled features in the face and the unfixed gaze as the figure considers something beyond--possibly something of a spiritual nature.

Now we come to the third step in discussing a work of art, one that is always difficult and subject to errors, that of interpreting the work and finding the meaning in the art object. There has been much discussion and disagreement about this work; however we must, on the basis of visual evidence, attempt to draw at least some meaningful conclusions which will correspond with our facts of visual description and formal analysis.

Also in searching for the meaning in this work we cannot ignore the prevalent philosophy of the times which produced it, that of the Humanism of 15th century Italy which basically extolled the human values and stressed the belief that man has the freedom, through his reason, to determine these human values for himself. From certain facts in our description and formal analysis, we may draw conclusions--but certainly not absolutely rigid ones--about the meaning of Donatello's David.

The language of form can be very eloquent, and we are now aware of the facts of the nudity of the figure, its soft, smooth skin, and fleshy muscles, the long, flowing locks, the sensitive facial features, and the sensual stance of the David, along with the life-like feathers of Goliath's helmet pressing against the soft flesh of David's inner thigh. Such evidence along with the indication of laurel wreaths on the base and hat of the statue lead us to a conclusion that Donatello was not merely portraying a Biblical event but was using this event as a vehicle to extol physical beauty and to praise sensual pleasure. He was not, however, doing this in the traditions of antiquity, but rather was expressing his belief in Renaissance Humanism by using his reason and individuality to praise the sensual beauty and physical pleasure of his own choosing.

Now that we have gone through the processes of visual description, formal analysis, and interpretation, we should be familiar enough with the work to perform the fourth and last step in the procedure, that of evaluation or judgment. This, again, is a difficult matter and we must be careful to keep in mind the facts of the first three steps.

We have noticed by now that the work is convincingly real, both in the handling of the human figure, its proportions, and in the details and accessories. Thus we could make the value judgment that the work is a very successful and well executed naturalistic presentation.

We are also aware that the artist has taken great care to plan various details like the smooth texture to indicate soft skin; the long, flowing hair, and the sensitive reatures of the face to suggest a quiet, contemplative calm; the loose, fleshy muscles to suggest youth and sensual pleasure, and the laurel wreaths on the hat and base to show honor and praise for what he has portrayed. Since these feelings, ideas, and meanings of the artist communicate to the informed viewer, we can again say that the artist has been highly successful in instilling the work with a great deal of content and providing subtle clues to its meaning.

We have considered the David by the Italian master Donatello. We have described the work in detail to become aware of what was actually in the work. We formally analyzed the object to try to understand how the qualities of the various forms had been established. We then interpreted the facts obtained by visual description and formal analysis to discover the meaning of the work and finally we combined our interpretive conclusions and facts from visual description and formal analysis in order to evaluate or judge the work on a reasonable and logical basis.

BIBLIOGRAPHY

Feldman, Edman Burke. Art as Image and Idea. Prentice-Hall, 1967.

Gardner, Helen. Art Through the Ages. New York: Harcourt, Brace and Co., 1959.

Groteshe, G. Donatello: Eine Einfuhrung in Sein Bilden und Denken. Berlin: Verlagsbuchhandlung, 1936.

Janson, H. W. Sculpture of Donatello. Princeton, N.J.: Princeton University Press, 1963.

Meyer, Alfred Gotthold. Donatello. Bielefeld und Leipzig, Velhagen and Klasing, 1904.

Acknowledgments

Music: Antonio Vivaldi, Music on the Grand Canal. The Maxence Larrieu Quartet.

Technical Advisor: Lee Gordon Cooper.